THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

A Glance Back Over the Album of the Season—The Prodigality of Dramatic Art and Its Energy in Working Off the Surplus—The Era of Ingenue—Good Looks and Tea-Gowns Sufficient to Simper Through the Prevalent Society Diagram of Insipidity—The Knowledge of Life's Vicissitudes the True Equipment for the Actor—Histrionic Sprouts Poking Their Dewy Leaves Above Ground.

The album of the season is about closed. Some of the names written in it will fade out, I fear, before we open it again.

I was turning the pages the other day, musingly, and was surprised to see how crowded and scrawled they were and how many of the autographs were barely legible even now.

How many of the beautiful faces whose photographs remain there, are factors in the intense fight—and how many are ephemera, who flit their few hours and are forgotten!

Theatric art is something like Nature in its prodigality of means. If Nature wants to make one trout, she wants a million eggs. If Art wants to get one genius it spoils a thousand girls. It is usually calculated that to get one Italian opera you have to break three managers.

But Nature doesn't really waste her eggs; if they do not all make trout, they go to feed hungry pickerel and snapping-turtles. And if all the girls do not make actresses, they keep dressmakers alive and are a joy and comfort to the late chop-houses.

Dramatic art gives a great deal of its energy to working off the surplus.

The surplus comes from all directions, influenced mainly by two ideas.

They are: (1) That the stage offers a larger remuneration for a small amount of work than any other avocation open to woman. (2) That the stage doubles a woman's chances of making an eligible match.

Both ideas are wrong. The stage, rightly viewed, offers very little to anyone who doesn't want to use it for a legitimate purpose, and even then it entails work that would discourage women in any other walk of life.

The notion so widely diffused among an indolent class of women that acting is a profitable pastime and the theatre an exhibition place for charms of sex, gets all its warrant from a class of entertainments that should never be put on the category of the drama, and from a set of managers who imitate the slave-dealers in oriental countries.

"I have acted," said a well-known and clever artiste to me the other day, "for forty weeks. I studied three new parts. I got a hundred dollars a week. I paid three thousand dollars for my dresses at the outset. The other incidental personal expenses of travel were $1,500 I am five hundred dollars in debt. I know a young woman who was getting $25 a week in a Broadway store when I started, and she has five hundred dollars in the bank."

"But," I said, "you do not yourself intend to go into a Broadway store next season."

"Oh, no," she said, with a toss of her head. "I expect to work and lose money for a season or two more, and then get a play of my own."

If ever she gets it she will make money. For she is a conscientious, hard-working and able girl, and she does'nt take the stage for a picnic ground.

As I was coming out of the Union Square Hotel, on the Fifteenth street side, one morning, a young woman who had been waiting stepped up and called me by name. She was tall, slightly gaunt, sharply and meagerly intelligent, with thin lips, a sinewy neck and a hard, indomitable grey eye.

"Ah!" she said, when she had identified me. "I know you haven't a great deal of time. I just want you to get me a place on the stage. I want to act. You won't think I'm impertinent, will you—but if you could get it for me this afternoon, I could return on an early train in the morning, and I know they'll be expecting me at home I don't want to stay over to morrow, if I can help it.

"Have you any choice of theatres?" I asked.

"Why, yes, Mr Daly's or Wallack's, of course. I couldn't think of going into a cheap place. I've been brought up a lady, and —you understand. You couldn't go with me now, could you? It would be so good of you. I might catch the afternoon train."

This sounds like a piece of exaggeration when it is in type. But it is a common experience.

It is the era of ingenue. When our fathers wrote plays they wanted Medeas and Biancas and Lucretia Borgias to act them. Now we make a society diagram of insipidity and any Miss can simper it through with good looks and tea-gowns enough.

I pointed out some years ago what I thought would be the influence upon the stage of the destruction of the barriers, erected in great part by prejudice, between the theatre and society. I then said that instead of the stage rushing into society, society would rush to the stage.

It has already done so to the detriment of the stage.

I am inclined to the opinion that a knowledge of life is a better equipment than a knowledge of the best set, for the person who wishes to do any kind of good work. And by a knowledge of life I mean that experience of its vicissitudes, its extremes, its cold shadows and its pitiless blasts as well as its many resting places.

In my contact with the stage I have found that the actresses who made audiences weep have had the iron in their own souls. The players who touched the deep chords of sympathy have had their heart strings wrenched. And the geniuses who swayed us with a human emotion have gone hungry and neglected through misfortune and poverty, with great hearts that sang on to success.

We talk a great deal about culture and refinement as if it were laid on like kalsomine, by contract. But there is a culture that brave men and women get out of adversity that can never be got out of the classics, and I think many of my readers will agree with me that there is a refinement in the wet and sympathetic eye of the man or woman who has suffered and knows what it is in others to suffer, no matter how much that man or woman may lack the empty graces of delivery, that can not be found in the rhetoric or the etiquette of an unsympathetic nature. It is for this reason that the stage record is full of instances of women who have tumbled from the wings into triumph, while the coddled darlings of society have swept for years through the scenes without raising a thrill or making a human emotion.

There is just the same difference between the acting of the same scene by Clara Morris and by Mrs. Potter that there is between the music of pulsating strings and the same notes on a tinted-page.

But I doubt if any one would ascribe to Clara Morris the refined prettiness and dainty balance that are found in Mrs. Potter.

In looking over the season that is closing, I can recall no new-comer who impressed me with a finer promise than Miss Marlowe. I went several times to see her with a growing admiration of her double charm of delicacy and earnestness. She possessed the rare and indescribable gift of lighting her part with her face. Several times her audience was moved to applause by the quick and eloquent irradiation of her features.

This was worth noting because it stood out distinctly, not as part of her coaching but as part of her *anima*.

I thought there was promise in the Miss Chantore who played with Pitt in His Lordship. But she struggled so with an unworthy part that it was difficult to measure her capacity.

Both these women brought something like a new and interesting personality to their work It was not mere comeliness of person, but worth and positiveness of individuality. You felt that they meant something; that they were strenuous in endeavor; that as women they were not as "fickle as vows made in wine," and, as actresses, were not thinking of their appearance so much as of their work.

It is interesting to observe that most of the so-called "aspirants" who push themselves suddenly to the front are grouped into three orders. Girls who expect to be Mary Andersons; girls who expect to be Margaret Mathers; girls who expect to be Modjeska. We hear continually of new Mary Andersons on their way from the West. But why they should desire to be Mary Andersons I cannot for the life of me discern, except that Mary Anderson, thanks to indefatigable labor on the part of a step-father and to her Goddess of Liberty figure, is successful.

Of course it is much easier to be a Mather than a Modjeska—but I don't think they know what they are talking about. To be a Mather they have got to get a J. M. Hill. To be a Modjeska they have got to go through at least twenty-five years of the hardest possible labor, mental and emotional.

Modjeska is one of the best equipped women on the stage Her knowledge of art is rounded and perfected. She is a connoisseur. With her art means not only a knowledge of histrionism, but of painting and sculpture, and poetry and literature. You are not born with these acquirements. You have to dig and fight for them, and when I hear a young woman talking about being a Modjeska it makes me smile to see how little a young woman knows. Modjeska once summarized Mary Anderson by advising her to get some experience in love before she tried to portray it.

In that advice we can measure the gap between the artist and the actress.

The continual complaint of the want of a school ignores entirely the great university of life that is always open. You might as well ask for a school for husbands and wives as for a school of actresses. There is nothing that a school will teach, that life and a general development of all the functions will not teach better. The moment you get an actress that sways men's hearts, nobody can tell, not even herself, who taught her.

The fact is the whole universe taught her.

All that the pedagogues can do is to apply their little empirical rules and teach her to turn her toes out.

The moment life and experience have taught her how to feel, she finds herself equipped with a natural gamut to express her feelings in her own way. And her own way will be the best way.

Back of all good acting is a reality. The trouble with Mary Anderson's Juliet was that it had no background of knowledge. It was the attempt of an artist to paint the sea, who had never left his desert. Her first attempts to handle Juliet reminded me of a minx's attempts to dandle a baby, when she had never had a doll.

By the side of Mary Anderson, chaste, cold, superb and elegant, the slightly meretricious Mather was like a live coal with passion. She played Juliet with as much recklessness as she signs a contract.

Between these extremes comes Modjeska, mature, finished, combining natural function with acquired art; like a Corinthian pillar, deep in the soil, but foliated with beauty in the air. Reminding you when she played Juliet that one of the supurbest Romeos ever seen on one stage was played by the bald-headed Rossi, who scorned even to use a wig.

Well, well, how I have run away from the season. The Summer is here, and all around me are new histrionic sprouts poking their dewy leaves above ground. How many of them will be plucked and pressed and dried, and put away forever for remembrance in the album of next year? NYM CRINKLE.

EMMA V. SHERIDAN.

Mr. Boucicault on Tramp Theatres.

Dion Boucicault closed his season in Brooklyn on Saturday night.

"It was much better than the previous season," said the famous actor-author, to a representative of THE MIRROR, "and one of the most successful for the last three or four years. Now that I am through acting for the present, I shall devote myself to literary work. I have finished an adaptation of Decore for Manager A. M. Palmer, and am now writing for him an original five-act comedy, which I shall finish during the Summer. The adaptation for Mr. Daly that I am doing is the comedy, Durand and Durand, and I am on the third act of it now. I shall spend the entire Summer in the best watering place in the world that I know—New York—with the exception of a short visit to some friends in Beverly, Massachusetts."

"What are your intentions for next season?" asked the reporter.

"I have not yet made up my mind what I shall do. I may go to England, but I have very important business on hand that will compel me to remain here for the next three months, anyhow. I'd rather stay in New York next season. I don't like barnstorming, and, besides, I think I could be of more service in New York. This city has one fault: It will not be a metropolis until it ceases to be a tramp city for the arts. We artists come in to lodge for a week or two, but art has no fixed residence here at all, and until it has it is not a city. Even Berlin, Rome, Vienna, with fewer inhabitants than Chicago, are more like cities than New York, with its two millions population. The bulk of the theatres of this city are tramp theatres, and excepting the Madison Square, Daly's, and the Lyceum, there is no home for the drama.

"Compare this with the condition of Paris and London. There is not a tramp theatre in either one of these two cities—not a single combination house! The remedy is to extend the number of theatres here similar to those mentioned; in fact, to return to the stock system. The stock theatres are the most successful that we have. The combination houses do not make as much money, and next season, when three or four large theatres are added to the number—I mean the Broadway, Academy of Music, Wallack's and the Star—there will not be combinations enough of any merit to fill them continuously. Thus the evil will probably cure itself, though monkeys and nigger minstrels will doubtless be called upon to fill out the time and help effect the change."

A new concerted number was introduced in Nadjy at the Casino last (Wednesday) night by James T. Powers, Kate Uart, Fred. Solomon and the chorus.

At the Theatres.

BIJOU OPERA HOUSE—TOWN LOTS.

Colpepper Clerk	Jacques Kruger
Jerry Judkins	Charles Burke
Dr. Sorrelli	John Saunders
McManus McIntosh	
Bow E. Kelly	
Hezekiah Newcomb	Al. J. Schlicht
Colonel Thunderbolt	
Elder Saintly	
Peter Petrowsky	E. A. Barton
The Genius	Charles A. Seville
Hon. Cos Sofdate	A. M. Thatcher
Mr. Fifthavenue	T. E. Ballinger
Joe Blizzard	Thomas Maguire
Tip Flipper	
Diana Myte	Hattie Weems
Texas Tommy	
Betty Dollar	Jean Delmar
Mrs. Feather Duster	Louise Dempsey
Mrs. Fifthavenue	
Mlle. Cadenza	Gypsy Tattersall
Irene	Claire Harley
Gladys	Lizzie Winner
Violet	Caprice Van Lissa

A thoroughly disappointed but good-natured audience assembled at the Bijou on Monday night to witness Herbert Hall Winslow's "original satirical farce in three acts" entitled Town Lots. The affair, we understand, has had several provincial productions—with what success is not stated—but the author, evidently imbued with the idea that a metropolitan endorsement was necessary before launching his play upon the great sea of national approval, sprung it upon this unfortunate city as above stated. Town Lots is a feeble imitation of the numerous "skits" that have been prostituting the stage for several years past—built upon the flimsiest foundation, and profusely punctuated with songs, dances, and miscellaneous and silly incidents. The plot—if there was one—was obscured by the miserable acting of the company. It was the usual come-in-and-go-out business throughout, for the purpose of allowing this one and that one to air some lyrical specialty—and each was badly aired at that. Six young women disported about the stage in vari-colored costumes, with no apparent object in view, and nine masculines idiotically gyrated through the piece with the same exemplary motive.

Jacques Kruger seemed sore and perplexed at his amateur surroundings, and played his part seemingly with mortification in his soul. It was certainly a discouraging metropolitan re-entre for the comedian. Charles Burke, whose name figured extensively upon the programme as stage-manager, town clerk, etc., was about as unfunny as comedians get to be who attempt characters they have no business to. We don't mean to say there was anything in the part that would lead an actor to distinction, but there was a smallness about it that Mr Burke did not even seem to comprehend, for it was clownishly overdone. Louise Dempsey, who has had some stage experience, seemed to be one of the few whose system was not tingling with nervousness—or, more properly, stage fright—and played her part passably well. The other characters were acted so badly that we charitably omit further mention. Altogether Town Lots is a lamentable failure artistically, and scarcely worth naming even in the catalogue of bad "skits."

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Robert Mantell's personal popularity with metropolitan theatre-goers was flatteringly attested by the large audience at the Grand Opera House on Monday evening. Monbars, in which he assumes the title role, has stood him in good stead this season for starring purposes, and was fully criticised in THE MIRROR when Mr. Mantell made his first New York appearance in this piece at the Fifth Avenue Theatre last March. The play is well suited to his style of acting, the character of Robert Monbars being fraught with romantic interest, and affording ample scope for dramatic intensity and artistic effects. Mr. Mantell is in many respects a histrionic puzzle—a perpetual contradiction to accepted methods. His delivery is at times painfully monotonous, and yet he is able to make the house ring with applause whenever his lines contain an emotional passage of any consequence. What he lacks in real dramatic fire he supplements by artificial intensity. Nature has endowed him with a handsome presence, and the costumes, conforming to the period of the play, set off his fine figure and manly bearing to picturesque advantage.

Charles Mason impersonated the character of Laurent with villainous realism, while Edward Marsden was competent though somewhat commonplace as Louis de Moran. Fanny Gillette employed telling methods in the role of Diane. Eleanor Moretti was delightfully animated as Blanche, and B. T. Ringgold proved amusing as Monsieur Mouton. The other characters were also entrusted to competent people.

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True Irish Hearts, a drama in five acts from the pen of Daniel McCarthy, was produced on Monday night at H. R. Jacobs' Thalia Theatre. The house was crowded, numbers of persons being refused admission to the cheaper part of the house. It is a picturesque and pleasing piece although constructed very much on the conventional lines of plays written to fit star Irish comedians. The main plot turns upon the ultimately unsuccessful efforts of George Wolf, a stage Irish villain, to divert the affections of Rose O'Connor a virtuous peasant-girl from Lanigan her lover, by means of threats founded upon mortgage deeds forged for the purpose. The two lovers have, however, "true Irish hearts," and all comes right at last through all the vicissitudes of arrests and contretemps of one kind or another. There is an underplot of a love match between Miles O'Connor and Kitty Brady.

J. P. Sullivan acted the role of Lanty Lanigan, the songful lad, with easy grace and vim and was much applauded both for his songs and acting. James Geary, as the villain Wolf, was effective. Daniel McCarty, the author, filled the role of Paddy, the tinker, admirably; W. F. Geary was also satisfactory as Miles O'Connor. Anna Mortland played Rose O'Connor very satisfactory, and Kitty Coleman, as Kitty Brady, received enthusiastic applause for her excellent work. The support was altogether more than usually acceptable. Next week, Arizona Joe.

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Hallen and Hart's Ideals, a specialty company of considerable note, opened a two weeks' engagement to good business at Niblo's on Monday night. The company includes many of the leading performers on the vaudeville stage, and their acts elicited abundant applause from an appreciative audience. The programme was one of unusual length, consisting of John and James Russell as Irish chamber-maids, Ella Wesner with new songs, Jackley Brothers in gymnastic feats, Joe Hart with original songs and banjo accompaniment, Hallen and Hart in a clever sketch, Alfred Clives with a really wonderful performing dog, Frank Bush in many dialects, Ralph Terry with finger shadow-pictures, the American Four, introducing songs and dances; Leroux and Wilton in a bar performance, James F Hoey with specialties, and the Luciers, a musical family.

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In spite of the disadvantages attending attractions that play at the Standard Theatre, Lights and Shadows has given signs of unquestionable vitality. The receipts, it is stated, have increased steadily since the opening performance. The piece has been considerably strengthened and improved, and it now runs smoothly. On the first night there were a good many hitches, due to hasty preparation, but now the representation is vastly better in every respect. There is plenty of applause, and in its line Lights and Shadows compares favorably with many money-maker's latterly on the road. The piece finishes at the Standard on Saturday night; engagements in Philadelphia and Boston following.

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Mugg's Landing was the bill on Monday night at Tony Pastor's. The audience was pleased with the performance. The cast included W. J. Mason, Carlotta, J. R. Furlong, Alfred McDowell, Charles T. Gulley, Kate Francis, Rose Carroll, Frank Smith and C. O. Richardson.

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Dolores was presented on Monday night to a good house at the People's. The spectacle seemed to please the audience vastly.

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Virginius was played by Louis James, Marie Wainright and their company on Monday night at the Academy before a good house. The performance was liberally applauded and the stars were frequently called before the curtain. On Tuesday night Othello was given. Ingomar was the bill at yesterday's matinee.

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The gorgeous setting of The Queen's Mate would alone serve to make that operetta a popular card at the Broadway Theatre, but the production is equally attractive in respect to its charming music and exceptional cast. Since the dialogue has been trimmed down to effective proportions, and the acting side of the show has been perfected, there is little left to be desired. Miss D'Arville is one of the most artistic leaders the comic opera stage has brought to the fore. Her capital vocalization and her delightful personality form a rare and agreeable combination. Messrs. Paulton and Darrell vie in provoking laughter with their drolleries, and the voluptuous beauty of Lillian Russell is a visual feast.

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Nadjy has fairly astonished the town. People who go late to the Casino are pretty certain to find no seats, but few seek elsewhere for entertainment as the late-comers appear to be willing to stand up or get snatches of sight and sound from the buffet circle up aloft. The roof-garden is crowded after the performance on pleasant nights, and the orchestra enlivens the beflowered and gaily lighted spot by discoursing most excellent music.

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The fifth week of Natural Gas at the Fifth Avenue is drawing to a close and still the theatre is thronged and hilarity reigns. Of all the skits this is the funniest and Messrs. Donnelly and Girard and Miss Ames are so genuinely amusing that the intelligent visitor doesn't blame himself for laughing after it is over, as is usually the case. Miss Yeamans' remarkably clever dancing and the other girls' piquante singing are not the least attractive features of this nonsensical but thoroughly diverting entertainment.

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The Lady or the Tiger at Wallack's holds its own bravely against all competitors, and furnishes proof positive, in the degree of favor it has attained, that it will go the Summer through. Mr. Hopper's kaleidoscopic vocal variations on the topics of the moment excite abundant merriment, while the entire performance is the occasion of plentiful applause.

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The Still Alarm has gone on most profitably at the Fourteenth Street, while other combination theatres, less fortunate in attractions, have rung many changes. The piece, unlike many that are constructed around one or two sensational effects, has a dramatic force of its own that serves as a reliable and resistless momentum. Its term has been prolonged far beyond the date originally set for its termination, and, now, since the departure of the play for Europe has been deferred, it will continue for an additional period.

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The Wife is enjoying a supplementary season at the Lyceum, the remarkable popularity of the play warranting an extension of the run. When the organization goes on its trip to California later, the theatre will be taken possession of by Mr. Sothern and his comedy company.

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The Possible Case will finish its engagement at the Madison Square on Saturday night. Manager Hill expresses his gratification with the patronage enjoyed by Mr Rosenfeld's comedy during sojourn there. Next week Mr. Mansfield will occupy the Madison Square stage, choosing Dr. Jekyll and Mr. Hyde for his opening bill.

Tidings of Joy.

Blow hard upon the loudest soundiew trumpet,
And wallop everlastingly the drum!
Each cymbal 'gainst its brother cymbal thump it,
To celebrate the tidings that are come!
Let's shout aloud our joyous song of gladness
And skyward kick our heels up in our glee,
Until a jocund epidemic madness
Seize other wights, who'll smile our joy to see!

Oh! had I but the tongue of ringing iron
That loudly clangs within the biggest bell!
Oh! had I but the lungs of some young lion
That audibly I might the tidings tell!
Then from the dizzy housetops I would shout it,
Bewildering with startling news the town;
I'd let each burgher know the truth about it—
If fresh policemen did not pull me down.

That all the multitudes on earth might know it,
How that the good work was so bravely done,
Oh, would that gay, rollicking young poet,
Bob Browning and myself could be as one!
I'd then bet everything that's in my pocket
That I would discount Bobby's chestnut song—
Into a cocked hat I would quickly knock it,
I'd bring the good news to 'em with a song!

Whoa, Pegasus—a truce to senseless jabber,
Unfortunately such things cannot be.
Or I would pray that genial old grabber,
Jay Gould, might just now places change with me.
Then would I work each wire of his West Union,
Hilarious messages would broadcast fling,
With every race in reach I'd hold communion
And on them all my gladsome tidings spring!

So, comrades, fill up high your crystal goblets,
And fill up high the tanks you have within;
For in the face of such news of his noblets,
A drink or two were surely not a sin.
What, stranger, don't you know the news! A most
Affecting tale, but sunshine follows rain,
While we were playing in the West our ghost
Broke both his legs! He's cured—he walks again!

HENRY HOLLAND.

Only a Woman's Wig Co., Opera House, Jarsville, N. J.

A Painful Admission.

The bloomin' Spring draws on apace,
The bloomin' season's ended;
The bloomin' actor packs his trunk
And some his steps are wended,
To stand upon the Thespis' Square,
And tell the same old yarn,
Of business great, and business fair,
While out a-starving hirns.
How he made a hit in Pumpkinville,
And in Yaptown made them holler;
How he drew just eighty five a week,
But now, ain't got a dollar;
Of the offers made to him to star,
And asked to name his figure;
But, he thinks he'll wait a month or two,
And catch on to something bigger.
Oh, actor of the palmy days,
Oh, actor light and comic,
Oh, actor of the modern school
Pray be more economic;
For all these fairy tales of yours
Sound like exaggeration,
And lead the outside world to think
You've a great imagination.
Though 'tis needless here for me to state,
To a man of your sagacity,
That these things in time, I fear, will lead
To doubts of your veracity;
For managers are very fly,
And forty is all they'll pay,
And, do you can't strike to get your price,
They're apt to have their way.
There is one exception to this rule,
Though it breaks my heart to say it—
The amateur can name his price,
And the manager will pay it.

REDFIELD CLARKE.

The Lady-Tiger.

Once on a time in the opulent East there lived a barbaric monarch who had many caprices, and one of them was a novel method of punishment, by which the condemned man was placed in an arena, on a grand holiday when the amphitheatre was full of people, and was then forced to walk over and open one of two doors which opened out from the arena. Behind one of these doors was a lovely lady, and behind the other a fierce tiger.

It chanced one day that a captain of the guard met his displeasure, and was thus condemned, and it also happened, through that singular irony of fate (which is peculiar, at least, to all stories) that the Princess, the only daughter of the monarch, had fallen madly in love with the captain, and was possessed with a deep-rooted jealousy of the young woman who might become the bride of the captain, for, in case the captain was lucky enough (or unlucky enough, as you please) to open the door where the lady was, he was immediately, willy nilly, married to her.

Now the Princess, wrought up to intense excitement by this harrowing situation, and inheriting some of the caprices of her royal father, suddenly determined that to live without the captain were folly and misery, and that she might, at least, be sure of prolonging his life a few hours provided she furtively fed the tiger first, so without further ado she let herself in by a secret door to the room over the tiger's pit, then loosening her sash, and taking a small hand mirror to see that her bang was smooth, and that the knot of the red ribbon which encircled her brown neck was in the right place, she let herself down into the tiger's pit. The tiger performed the role expected of him with all possible alacrity, and within the short space of thirty minutes he devoured her so completely that there was no trace of the Princess to be seen. Her clothing was all wool or silk, and as they were both animal products the hungry carnivor had despatched them also. He had been kept hungry so long that his digestive power of assimilation was intensified, and before his door was opened—for when the captain came over to open a door he opened the tiger's door—he had completely assimilated the body of the lady, and by that occult yet familiar law of the transmigration of souls, he had thereby also become possessed of the lady's spirit. It is well known to Eastern science that when one individual absorbs in its entirety the physical frame of another, that then the soul of the absorbed being has an option of flight or choice, but must remain with its original whole. Now, had the tiger left aneaten so much pulp as one little finger, or the end of an ear, the case might have been different, but he had not. He had swept the deck clean and licked up even all the stains of blood.

It, therefore happened that when the eyes of the multitude were strained in eager excitement (at the moment when the captain chose his fate and entered the tiger's door) that the ferocious nature of the savage beast was so dominated by the gentle spirit of the lady, that he immediately conceived the most violent affection for the captain, permitted his caresses with the utmost willingness, and even went so far as tenderly to lap his cheek with his tongue. Everybody in that vast multitude was incensed beyond measure at being cheated out of an exhibition, because evidently some one had fed the tiger, and there were loud and frenzied howls for a new beast, which was about to be ordered, when the tiger suddenly had a coughing fit, and deposited by that act in the hand of the captain four bangles, one silver necklace, one silver girdle, two shoe-buckles and two smaller buckles which had proved a trifle too much for even his stout digestive organ. Had he brought up also even a single tooth of the princess, her soul might possibly then have taken flight and the tiger might even then have furnished a spectacle for the multitude, but he did not. His stomach refused the metal alone. The articles were at once identified as the property of the Princess, and the news ran like wild fire throughout the amphitheatre that the Princess had loved the captain and had evidently sought refuge in a living tomb so as to escape the pangs of emotional misery.

The violent reaction—so usual with mobs—set in, and by a vote of the people, together with the concurrence of the monarch, the captain was allowed to live, but forever in the company of the tiger. The motive of the king in permitting this was not known, but it was quaint and characteristic, for he felt that as he had forbidden their union in life it would be rather a compromise of his authority to permit them to be united in the tiger, which might perhaps have been effected had the tiger been starved to a point where his hunger would have so overcome the more gentle spirit of the lady that he would also have eaten the captain. So the two were allowed to go in peace and the captain saw to it that the tiger was always well fed, but even then he perceived at times especially when he was too attentive to ladies or out late at night that the tiger would bite a small piece out of some non-vital part or would scratch the side of his face with his claws, and to the end of the captain's life he never knew whether the spirit which animated this action was that of the lady or the tiger.

Gossip of the Town.

Margaret Mather is shortly to sail for Europe.

Jeff D'Angelis has been engaged for three years by John A. McCaull.

Sam Sothern sailed for England on Saturday last on the *City of Chicago*.

Edna Carey has gone to her country place at Heusonville, N. Y., for the Summer.

George Boniface will produce his new play, Under the Cover, at the Windsor, next Monday.

It is expected that the repairs to Jacobs' Third Avenue Theatre will be completed some time in July.

Charles Frohman will take a trip to San Francisco during the Summer to look after the tour of The Wife.

Mrs. R. M. Leland will sail for Europe about the 12th inst. She intends remaining abroad until Autumn.

Ralph Delmore, Vernor Clarges, Charles E. Edwin, H. J. Vandenhoff and Mrs. Charles Watson have been engaged by Gus Pitou for Rose Coghlan's support.

J. K. Emmet is making something of a castle of his Albany residence. He is reported to have just added nearly $12,000 worth of new furniture to it.

Charles H. Kellstadt has leased the new Circleville (O.) Opera House, now nearing completion, and has commenced booking attractions for next season.

Pete Mack, Frank Cushman, Leopold and Bunnell, Howe and Doyle, and Owra Japanese troupe have been engaged by Will Cleveland for the Haverly Minstrels.

John T. Kelly writes to contradict the statement that he is the father of Harry Kelly, who was married last week to Leona Fontainebleau. Mr. Kelly says that he has no son.

Ramsey Morris, business manager of The Highest Bidder company, will be tendered a benefit by that organization at the Academy of Music, Jersey City, on Saturday night.

Broadway is literally alive with professionals these balmy afternoons. They are easily distinguished by the neatness of their attire and their Roman attitudes.

A False Couple, which was to have been presented at the Madison Square Theatre today (Thursday), has had its production postponed until the middle of June.

Logan Paul has been engaged for the low-comedy role, Oily Float, the spooney dramatist, in Going It, by Charles T. Vincent and Kenneth Lee, which is to be produced at Tony Pastor's on June 11.

E. H. Vanderfelt and Frank Bangs have been engaged to support Effie Ellsler in the new play which has not yet been named, that she will produce at the Madison Square in July. Ben Teal will have charge of the stage.

Elmer J. Cornell, of New Bedford, Mass., denies the statement in the papers that his wife, Topsy Venn, has presented him with a son. Miss Venn, who is in New York, also denies it. She has been here for some weeks negotiating for next season.

Frank Daniels has just added three beautiful specimens to his already large family of canines. He brought them from the West, and they will luxuriate at Mr. Daniel's Summer "pagoda" on the banks of Lake Winnepasauke, N. H. The comedian says he has more confidence in dogs than in mankind. He is not alone in that feeling.

Edgar L. Davenport, having closed an engagement of thirty-eight weeks at the Boston Museum, went to Canton last week for the Summer. In August he will return to the Museum, where he has become a favorite. It was in Boston that Mr. Davenport's distinguished father held in the highest esteem as a gifted and versatile actor.

A number of professionals have tendered a testimonial to H. Wayne Ellis, the dramatist, which will take place at the Bijou on Sunday evening, June 10 the house having been donated by Dixey, Miles and Barton. A number of prominent professionals have volunteered, and the occasion will mark the return to the stage of Florence Ellis, daughter of the beneficiary.

The season of A Possible Case will close at the Madison Square on Saturday evening next. Mr. Hill will not play Chicago this season, as was expected, but will disband the company for the present, and place the play upon the road next season with an exceptionally fine cast. Several of the present company will probably be re engaged.

The following people have been engaged to support Richard Mansfield during his London engagement, which begins on Sept. 3 at the Lyceum Theatre. D. H. Harkins, John T. Sullivan, W. H. Crompton, J. Burrows (formerly of the Boston Museum), John Parry, Junius Brutus Booth, Samuel Wallis, Beatrice Cameron, Emma V. Sheridan, George C. Germon, Johnstone Bennett and Maude White. Dr. Jekyll and Mr. Hyde will be the opening attraction.

The Booth-Barrett company will play no one-night stands next season, and in Boston, Philadelphia and Chicago the organization will remain four weeks each. The season begins late in September, and in November an eight weeks' engagement at the Fifth Avenue Theatre will begin. Othello and The Merchant of Venice will be presented with elaborate scenery and costumes. Vocal and instrumental music will be introduced in both plays.

Among the professionals who will spend their Summer vacations abroad, not already mentioned in these columns, are Joseph Brooks, Nat Goodwin, W. T. Carleton, Creston Clarke and Maud Granger. Robert Hilliard and Robert Mantell will be at Long Branch. Among a host of sojourners at the different watering-places will be Edwin Booth, Maggie Mitchell, Irene Verona, J. W. Rosenquest and Alexander Comstock, while Annie Pixley will go to Yellowstone Park, and Frankie Kemble to the White Mountains.

I like my my wife to use Pozzoni's Complexion Powder because it improves her looks and is as fragrant as violets. —*Cem.*

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12
The Sparkling Comic Opera in three acts, entitled
NADJY.
Great Cast. Chorus of 65. Orchestra of 26.
MAGNIFICENT NEW COSTUMES, SCENERY, &c.
ROOF GARDEN CONCERT AFTER OPERA.

WINDSOR THEATRE.
Bowery near Canal Street.
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One week only.
CHARLES L. DAVIS
in his great play,
ALVIN JOSLIN.
Matinees Wednesdays and Saturdays.

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Mr. A. M. Palmer - - - Sole Manager
J. M. Hill's Union Square Theatre Company.
A POSSIBLE CASE.
By Sydney Rosenfeld.
Evenings at 8:30, Saturday Matinee at 2.
Monday, June 4—Farewell engagement of Mr. RICHARD MANSFIELD, for the first six nights only, DR. JEKYLL AND MR. HYDE.
Seats may be secured at the box-office.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
THE STILL ALARM,
By Joseph Arthur.
HARRY LACY as JACK MANLEY.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1, $1.50.

LYCEUM THEATRE, 4th Ave. and 23d St. 8:15
DANIEL FROHMAN, - - - - Manager
THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE.
EIGHTH MONTH.
Evenings at 8:15. Matinees Wednesday and Saturday

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
ROBERT MANTELL in MONBARS.
Next week—MRS. POTTER.

TONY PASTOR'S THEATRE. 14th street.
Matinees Tuesday and Friday.
The Funniest of all Funny Plays,
MUGGS' LANDING.
MISS CARLOTTA, ALF. McDOWELL,
and a great cast.
Open time for Comic Attractions commencing July 30.

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HANDSOMEST AND SAFEST THEATRE IN THE WORLD.
J. Duff Opera Company in the Spectacular Comic Opera
THE QUEEN'S MATE.
Curtain rises at 8 o'clock and falls at 11:40.

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F. F. PROCTOR'S THEATRE.
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F. F. PROCTOR'S CRITERION THEATRE.
Fulton and Grand Avenues, Brooklyn, W. D.
Matinees Monday, Wednesday and Saturday.
50 cents | Reserved Seats. | 75 cents.
Address F. F. PROCTOR, Proprietor and Manager.
Main office, Albany, N. Y.

The Giddy Gusher.

It's a great pity the Lord does not take interest enough in the Christian religion to raise some great intellect, some powerful voice to refute Robert Ingersoll. But it's a greater pity the Lord doesn't restrain the weaklings who are forever climbing to their hind-legs seeking notoriety by trying to do it.

There's nothing strengthens a cause like senseless opposition. The mighty iconolastic Robert has not damaged the Church half as much as the puny churchmen who have come out to do battle.

* * *

I drifted into a tabernacle some weeks ago to hear a man take up arms against Ingersoll and his doctrines, and a more tedious tirade I have not listened to in years. There was not a brilliant passage in the whole effort. The tritest arguments, the most commonplace utterances made up the discourse. Some good old men who keep hardware shops and coal-yards on the East-side shook their wise heads and asked each other "where Ingersoll was after that?" But the lights were put out, and the audience dispersed, and the entire business was wiped out. It had effected nothing, not even awakened thought, or suggested anything but surprise that such a puerile composition should be allowed by the Lord to stand up as a reply to the oratory of Robert Ingersoll.

* * *

I was thinking that night, however, when in a good, Christian spirit I was praying for a worthy antagonist to shy his castor into the ring and "take up arms against the sea of trouble," the man encounters who faces Ingersoll in law, politics, or religion, that I was asking for a great deal.

The man who is going to knock out Mr Ingersoll must be a Titan—mentally, morally and physically. He must be a giant in intellect, a man of the purest life, a miracle of health, endowed with the vitality, the unwarped nature, the impressible capacity of a child, possessing the vast experience of the old college president, allied to the vigor of the wildest student in his class. He must be a porous man with the sunshine going through him; an absorbtive man taking in the dews that keep the soul from drying like a pea in its pod, and a diffusive man to gather all these dear things from contact with nature, only to send them forth to name and nourish less fortunate creatures lacking his receptive faculties.

* * *

This is going to be a hard contract to fill, and I must think it a big oversight that along about the time Robert Ingersoll was constructed, instead of making a batch of 'em they just broke up the matrix and left him alone in his glory for the weaklings to climb up and stick pins in and be laughed at for their pains.

* * *

Here this morning a very dead man, Judge Black, and a very sick man, George Sheridan, occupy quite a chunk of a column in the *World*, trying to do something, not quite clearly defined by the operation, to Robert Ingersoll. I presume that enthusiastic daughter Eva found it at the breakfast table and read it aloud, and her sister Maud exclaimed wisely: "To what lengths won't an unimportant person go to link an unknown name with a distinguished one!"

* * *

This is all supposition, but I'll vouch for one fact: Throned on a chair that looks as if it had lost its way from some church chancel, the object of all this important wrath laughed till the teapot trembled, laughed as he must have laughed the other Sunday when another paper had a great find. Some one had taken the most magnificent oration ever delivered in English over a dead hero and gone through it with a fine-tooth comb to find a snarl, and, along its glowing lines had come upon the statement that "pride comes from within, and vanity from without." Then he had unearthed some inconsequential historian and quoted a paragraph from him something like this: "The conditions that conduce to contribute to the possession of that attribute by which angels fell are found oftenest on the premises, while it is from the false encouragement of foolish friends, the *vox populi* as it were, that the great besetting sin of vanity most frequently arises."

With a wild whoop of triumph the chump who, in the literary ring would down Ingersoll, cries out: "Explain this if you can! The first quotation is from Ingersoll's oration on Conkling, the next from Peter Putty's great history of something, page 1197, chapter VI. Explain this if you can!"

Well everybody as well as Ingersoll laughed at that crusher. Prayers ought to be put up in the churches for an antagonist who can get up better armed and hold out long enough not to damage the cause he champions.

* * *

In all the dreadful weather of this month your Gusher has kept up a flow of spirits quite surprising to behold. I have had my trials like the rest of my sisters. There's been an 'epicac" of bad luck with dressmakers this season Every female friend I have has been on the anxious seat about gowns, and before I knew it I was in the gang lifting my voice in denunciation of our tormentors. Now, I've come to the conclusion life is too short to be vexed about clothes. If you see me walking about all June in one frock, cutting air-holes through it, and disporting through July in it, trimming it with a little lace for Fall, and patching it completely with fur for the Winter season, you can say, "No matter how she looks, she feels well."

Maria loves clothes. Raiment occasions her great joy. I am as easily influenced as milk, made palatable by whisky, soured by thunder, and turned into gilt-edged butter by a little shaking up. If I am put with a Quaker family a week I come out in a farewell, vain world, bonnet and grey cashmere shawl, satisfied I'm dressed to death. Living more in men's company than in womens, I get to thinking a pair of Winter pants and a linen duster a pretty fair sort of wardrobe to pass a year with. But I got in with Maria, whose creed embraces a belief in clothes, and lots of 'em. I began to talk of a blue house dress, a pink dinner dress, a mauve evening toilette, street costumes, neligies, real dressy suits, and shopping and demi-toilettes. It's a dreadful thing to go day after day and try on clothes. So with my usual intelligence I concluded to get a lot, and have just one grand ordeal of fitting, and one aggregation of gorgeous misery trying 'em all on.

* * *

This scheme was carried out. The best sort of talent was employed to put up the wardrobe, and my trousseau left town and reached me in the country this week. The outfit was fine to look upon, but not a blessed dress was right. I went straight to the kitchen for coal ashes, and I've been looking up sack cloth ever since—for here I am in the same boat with all the other women, nothing to wear. If you know any one who would like to buy a nice India silk, waist measure, forty-one inches; bust, thirty six; a pretty faille Francaise grey and cerise, waist measure, nineteen inches; bust, sixty-one, or a quiet evening dress, waist, thirty-two; bust, twenty-five; or a black silk for a tall, slim woman or a shepherd's check silk for a short, stout woman, my new possessions will furnish them all.

I am going round to my friend Dazian and get him to make me a silk Jersey waist, and I've got one skirt out of the batch that's the right length.

I'll live all Summer in these clothes. I'm done with the dress making fraternity as sure as my name is THE GIDDY GUSHER.

In the Courts.

LA TOSCA MAY NOT BE PUBLISHED.

While Fanny Davenport is in San Francisco, her litigation with the Manhattan Railway News Company concerning the publication and sale of La Tosca, in book-form, with all the scenes, incidents, plot and characteristics of Sardou's play, was so carried on by her counsel, ex-Judge Dittenhoefer, that he secured the desired injunction from Judge Lawrance, of the Supreme Court, restraining the company from publishing, offering for sale, or selling La Tosca in any form. The negotiations were so perfected that the News Company did not attempt to oppose the granting of the injunction, and they consented to remove all the books from any place where they have been for sale, and stop all further publication.

This relieves the actress from any further trouble on this point, but her suit is still pending, in which she has placed her damages at $10,000, because of the publication of the drama, of which she has the sole right to the production in the United States and Canada, having purchased the same at a high figure from Victorien Sardou. Whether she intends to insist upon the recovery of damages cannot yet be said, but she undoubtedly is entitled to compensation in the shape of damages, inasmuch as due notice was given to the publishers that the publication of the play would not be allowed. Last November Rand McNally and company, of Chicago, the publishers of the novel, inquired if they might publish the drama, and they were told positively that they could not. They replied to this in a short note to Edward H. Price, in which they said: "We beg to call your attention to the fact that we have not asked your 'permission,' as we can publish La Tosca without it. We only wished to see whether we could make arrangements with you to sell the book and take advantage of the advertising it could give Miss Davenport." These publishers are the rightful parties to be compelled to pay damages, and if they can be held in any way it is likely that Miss Davenport's counsel will teach them a lesson.

The American News Company had completed arrangements for the circulation and sale of La Tosca, but as soon as the counsel for the actress informed them that they would be infringing upon the rights of Miss Davenport if they did, and also of the proceedings against the other company, they agreed to suspend all further operations.

FOX'S ATTACHMENT AGAINST SPENCER VACATED.

Willard Spencer, manager of The Little Tycoon company, had the attachment vacated on Monday of this week, which Charles Fox, the scenic painter, secured against his property upon the ground that he was a non-resident of this State. Fox sued Manager Spencer to recover a balance claimed to be due for painting scenery for The Little Tycoon. Spencer's defence to the suit is that while he received the scenery for his opera, yet it was of such an inferior kind that he could not use it, and therefore he withheld the balance sued for until it should be made serviceable. His counsel moved to set aside the attachment upon the ground that Spencer was a resident of this city, and the manager's Quaker marriage certificate was put in evidence to show, as he claimed, that New York is his home.

Presiding Justice Van Brunt held that the manager, legally, is a resident of this city, and therefore he granted an order vacating the attachment.

HILL VS. MATHER.

The legal warfare just begun between Manager James M. Hill and Margaret Mather promises to become more interesting as it progresses. The present troubles between the actress and her manager are not likely to be settled for some time. They have originated because Miss Mather has seen fit to make a contract to appear under the management of Edward G. Gilmore and Eugene Tompkins the next season, while Manager Hill declares that her contract with him does not expire until June 4, 1893. He has taken proceedings in the Supreme Court to enjoin her from appearing under any other management than his own, and last Saturday secured a temporary injunction from Judge Lawrence to prevent her from attempting to carry out her new contract, which she entered into on the 16th of the present month, notwithstanding the fact that her old contract provides that she shall not engage herself to any other person than Mr. Hill during the period of its existence.

Manager Hill, in his affidavit upon which the injunction was granted, gives the history of the life of the actress, from a business standpoint, from the time of her first appearance on the stage down to the end of the present season. It was in June, 1881, that an acquaintance, Dr. W. W. Bowlby, requested the manager to listen to recitals by Miss Mathers, and at his urgent solicitation he made an appointment with and heard her recite the balcony scene in Romeo and Juliet, and also the curse scene in Leah the Forsaken. The manager thought she had talents that might be developed with persistent study, and after consideration agreed to make a contract with her for six years, and she was willing to accept $50 per week. He, however, did better for her, and agreed that she should have twenty five per cent. of the net profits for the first year under his management, and fifty per cent during the balance of the contract. It was stipulated that she should not appear in public for some fifteen months during which time she was to study and improve herself preparatory to her appearance on the stage. Manager Hill declares that Miss Mather was then without any money and he consented to provide her with whatever funds she wanted, saying that when she became prosperous she could return it. He also made arrangements for her to live at the house of John Haberkorn at New Rochelle while she was completing her studies.

In August, 1882, the young actress made her first appearance at McVicker's Theatre, Chicogo. Manager Hill had magnificent lithographs made, and some handsomely framed, which he sent all over the country. He also supplied her with money to purchase both her stage and private wardrobe. The receipts for the opening night in Chicago were $1,374, while for the first year there was a net profit of $24,679.12 of which twenty-five per cent. went to her credit. The following season, he states, they cleared $38,615 52 of which, one half went to her credit. After having appeared at different Western cities Manager Hill concluded that her success depended upon her appearance before a New York audience, and he brought her out here at the Union Square Theatre in Romeo and Juliet. She met with poor success, however, and the result was a loss, including the cost of the play and its production, of $46 331 47. On visits to neighboring cities they cleared about $18,987.02, so that the total loss was reduced to $27 344 45. Subsequent to that time her success began to be assured, and now, he states, she has acquired a reputation, and her name is worth considerable. He renewed his contract with Miss Mather for another six years, which does not terminate until 1893. During the season of 1887-88 the profits of their company amounted to $33 000.

Manager Hill avers that he learned, about the close of the present season, that the actress had received offers from different managers who were desirous of securing her for the coming season. Then for the first time she began to find fault with his management, and she made a peremptory demand for permission to examine the accounts, which she had never done before, although she always had the opportunity. Then the dispute arose as to the method of the examination, and who should conduct it, which ended in a suit being brought by Miss Mather for an accounting, and a dissolution of the second contract. That case is now on the calendar of the Special Term of the Supreme Court He declares that he has made numerous engagements for the next season, under the assumption that Miss Mather would keep to her contract, and that he will suffer irreparable damage if she is not compelled to continue under his management, as he cannot secure any other actress who could take her place. When the motion to continue the injunction came up for hearing on Tuesday of this week manager Hill was present with actor Roach and several others, accompanied by his counsel, A. H. Hummel, ex Judge A. J. Dittenhoefer, and Gen. Horatio C. King appeared for Miss Mather. Counsel for Mr Hill made the assertion that the actress had violated the order of the court, and produced a programme in which an advertisement appeared containing the statement that Miss Mather was to play under the management of Messrs. Gilmore and Tompkins. Both counsel for the actress disclaimed any knowledge of the advertisement, and declared that she had nothing to do with it. They agreed that it would not appear again, and upon this stipulation the argument of the motion was adjourned until Friday, as Miss Mather's counsel did not have an opportunity to prepare themselves. Mr. Kabercorn was also present in court.

Miss Mather's counsel asserted that they would present a perfect defence in her behalf, and show an entirely different state of affairs than that represented by her former manager. When seen by a MIRROR reporter, General King stated that during the five years Mr. Hill had acted as Miss Mather's manager and partner, the total amount of profits paid to her amounted to about $4,500, but that the net profits for the season of 1887-88, during the time when her husband acted as treasurer of the company, were $40,000, of which Manager Hill received one-half. He said that her story would be an exceedingly interesting one when told. With reference to her suit for an accounting, he stated that Manager Hill had received notice to produce his books in court, and that every effort would be made to have the case tried as soon as possible.

The Booth-Barrett Tour.

In the New York *Tribune* of Sunday last appears an interview, or more properly a little chat with Lawrence Barrett relating principally to the recent Booth-Barrett tour. The great financial success of that tour is a matter of history, but Mr. Barrett makes one statement which deserves attention as a matter of general interest to managers, local and traveling. I refer to Mr. Barrett's remark that local managers who received only ten per cent. of the receipts on their engagements, made much more money, owing to their enormous receipts, than on an ordinary attraction from which they received forty per cent.

This would appear to the ordinary observer to be a simple statement of a self-evident fact, and from the Booth-Barrett point of view it is probably entirely satisfactory. Mr. Barrett is, however, most too shrewd a manager not to have inwardly smiled at the flimsy sophistry of this remark while making it.

Let us look at this subject from the standpoint of the local manager and the profession at large. This is an era of "trusts" and "combines," and the Booth-Barrett tour was a mammoth 'trust," and the local managers and more humble attractions have been the victims. It is simply a matter of business, of course. Any of us would probably do the same thing if we had the "pull"—but we haven't. As a matter of fact, the Booth-Barrett tour swooped down upon the profession at large after the manner of a cyclone or a stroke of paralysis Throughout the country—particularly, the one and two-night stands—they simply killed the business for six or eight weeks in the midst of the season.

The coming of this great "combine" was known months in advance. It was an event that no theatre-goer could think of missing. The theatre, as I have had occasion to say in your columns, is supported by the industrial classes. The clerk, book-keeper, artist, artisan, and small tradesman, with incomes ranging from nine hundred to two or three thousand a year, are the main support of the drama. They allow themselves a certain amount of money during the season for amusements. To see the Booth-Barrett "combine" cost them just five times what it would cost to see Louis James, Annie Pixley, Fred. Warde, Maggie Mitchell or Milton Nobles. This for the matter of tickets alone. So great an event demands unusual preparation in the matter of toilets, gloves, carriages, etc., for wife or sweatheart. All of these extra expenses must be met by rigid economy before the coming, and total abstinence after the departure of the great "combine."

In point of fact, the one attraction has absorbed the amusement fund for the season.

Booth and Barrett played to a three thousand dollar house, and the local manager got three hundred dollars. Three or four attractions preceding this engagement had, on former visits, played to houses ranging from four to eight hundred dollars. Owing to the great expectations aroused by the coming of the "combine," their business this season was less than half what they would, under ordinary circumstances, have played to. This rule applies with still greater force to the month following the great event On all of these ruined engagements the local manager had percentages ranging from twenty five to forty per cent. On a close estimate I find that the Booth-Barrett tour cost me five thousand dollars in the Southern States alone, local managers, of course, suffering proportionately. Several managers in the South told me that their season had been ruined by the Booth-Barrett tour, and that the organization could never play these cities again excepting upon the same terms and at the same prices as other first-class attractions

Mr. Barrett, in his *Tribune* talk, also referred to "their brilliant San Francisco engagement." He did not, however, refer to the disaster that followed in their wake, and from which that city has not yet recovered.

In what I have said, I am not presuming to criticise the superb management of this great organization. They are simply keeping ahead of the business spirit of the times; but there are two sides to all questions, and as Mr. Barrett has ably, yet modestly, spoken for the great combination which he so brilliantly managed, I, as one of the sufferers, humbly, and I fear, with indifferent success, seek to turn the calcium on the other side. MILTON NOBLES.

Professional Doings.

—Henry Chanfrau opens his season in The Oath at Philadelphia on Oct. 22.

—Janauschek opens her season in Poughkeepsie the first week in September.

—E. J. Buckley will support Mrs. D. P. Bowers in her California engagement.

—A new theatre is to be built in Santa Cruz, Cal., the former fashionable watering-place of the slope.

—McIntyre and Heath's Minstrels, according to our Aurora (Ill.) correspondent, went to pieces in that town on the 21st.

—During the last two weeks many companies have been forced to cancel their dates through Minnesota, owing to heavy floods.

—Jeffreys Lewis is once more among the web-feet of Oregon, and is consequently happy. She was always an Occidental favorite.

—Carlo Coppi, a ballet master of European reputation, arrived in New York on Sunday by the *Champagne*, to take charge of the production of Nero.

—Hattie Moore, who has been a "fixture" on the Pacific coast for many years, has signed with the Pyke Opera company. She is considered one of the cleverest sopranos in the country

—Mrs. Langtry terminated her engagement at the California Theatre on Saturday last, and most of her company embarked for the East. Mrs. Langtry will remain at her Summer residence in California.

—Charles H. Hoyt has been telegraphing to San Francisco that his Brass Monkey is "a go" in the East. The opinions of our correspondents, where it might have been played, are somewhat at variance with Mr. Hoyt's idea of "a go."

—Mr. and Mrs. A. B. Marshall, proprietors of the London *Table*, a gastronomical authority, will sail for New York on August 8. Mrs. Marshall intends to give a series of lectures illustrating the chief creations of artistic cookery.

—L. A. Kempton's Chicago Comedy company is pirating Passion's Slave, Van the Virginian, and other pieces in the West. The offender is reported to us by Manager Beechler, of Oskaloosa, Ia., to whom Kempton recently applied for a date.

—Julius A. Pettasohn, formerly an actor in Germany and for some time past well known as a dramatic and musical critic, died at Cincinnati on Monday of neuralgia of the stomach. He was dramatic editor of the Cincinnati *Volksblatt*.

—Branch O'Brien will dedicate the new Broome Opera House at Painted Post, N. Y., to-morrow (Friday) evening, presenting May Blossom, by permission of Gustave Frohman. Mr. O'Brien's company will be headed by T. D. Frawley and Marion Keith.

—Joseph R. Grismer and wife (Phœbe Davies), who have confined their talents to the Pacific coast for several years, in company with Ethel Brandon, left San Francisco for the East on the 23d inst. It is probable they will organize a co. here, with Grismer and wife as the stellar attractions, and tour the country next season.

—Frederick W. Bert, the California manager, is located for the Summer at Taylor's Exchange, 53 East Fourteenth street, now conducted by Klaw and Erlanger, and is busily engaged in booking James A. Herne's new play, Drifting Apart, and Herne's Hearts of Oak. The latter will be under Mr. Bert's personal management next season.

—Isaac C. Varian has bought P. S. M. Munro's play, Parvenues, which will have its first production at the Amphion Academy, Brooklyn, on June 4. The piece is in four acts. It will be presented by a good cast, which includes Agnes Proctor, John W. Jennings, W. S. Stafford, Coutant Varian, Misses Edwards, Leonard, Henderson, Clinton, Rome and Kate Deffosees.

—The new Grand Opera House at Atlantic City will open on June 18. The first week's attraction will be Frank Mayo, supported by Katherine Rogers, for one week in Nordeck, Davy Crockett and Royal Guard. The Carleton Opera company will follow in The Queen's Lace Handkerchief. W. H. Pennoyer will be the treasurer of the house, and E. J. Dooley the musical director.

—It looks as though a tournament was in the wind on the Bowery for next season. Manager Jacobs, in all probability, will have the Thalia, and as the Windsor is immediately opposite, and they both play the same kind of attractions, the war will be fierce and strong. Mr. Murtha sits complacently in his office, and, as he has booked almost all of next season, his smile is as serene as ever, and apparently he does not fear the result.

—Fanny Davenport opened the reconstructed Baldwin Theatre in 'Frisco on Monday. Her cast was selected from local professionals, and is as follows: Frank McDonald, Leo Cooper, George Turner, J. N. Long, Theodore Roberts, C. J. Edmonds, Melbourne McDowell, A. A. Lotto, Tully Marshall, Frank Wyman, Cecil Lionel, Edwin Loring, Malcolm Hall, Sadie Montgomery, Kathlynne Herron, Blanche Browne, Corinne Winter, and a church choir of sixteen voices.

—A San Francisco speculative manager has conceived a new wrinkle. He has dispatched an agent to Japan to engage a company of natives, which he proposes to "coach" in The Mikado, and present that rather effete comic opera in the native tongue. Meantime a member of the Japanese Embassy in San Francisco is translating the text. The troupe itself will doubtless be a novelty, but we imagine the manager will find some difficulty in educating the Orientals in "civilized melody."

—Percy Lorraine, a well-known actress, for several seasons with Murray and Murphy, died on Sunday night last at 122 East Twenty-third street, of peritonitis. She was taken ill some nine weeks ago, and was compelled to resign her position. She suffered the most excruciating agony until death relieved her of her sufferings. She was attended by her sisters. All day Sunday she was delirious, but passed away without a struggle at 7 o'clock in the evening.

—Al. Hayman writes THE MIRROR from San Francisco, as follows: "A paragraph has been going the rounds of the papers to the effect that a certain San Francisco manager has leased the California Theatre, beginning July 1. The facts in the matter are these: The manager in question applied to me for time at the California Theatre for two attractions, the Rentz-Santley Burlesque co. and Frank Frayne. I was not desirous of playing either attraction on sharing terms; consequently the lessee rented the California Theatre to him for four weeks, beginning July 2."

—The new Lyceum Theatre, Rochester, N. Y., will be completed and opened early in September next. It will be the only theatre on the ground floor in that city, and will be a substantial edifice. It will be thoroughly fireproof, and composed of iron and brick. The stairways will be solid iron, and there will be twelve exits. A feature of the building will be a capacious meeting-room, where theatre parties can congregate before reaching the box-office—a decided novelty. The theatre is being erected by the Lyceum Theatre company, composed of prominent and wealthy Rochester people, among whom may be mentioned H. H. Warner, the Safe Cure man; W. S. Kimball, the celebrated cigarette manufacturer; A. A. Wolff and others. The latter gentleman, who is the inaugurator of the enterprise, will be the resident manager, assisted by John R. Pierce, late of the Grand, that city, as business manager. Mr. Pierce is at present in the city, booking attractions. His office is at Taylor's Exchange, 53 East Fourteenth street. The Lyceum is located in the heart of the city, and will cost, when completed, over $150,000. The seating capacity will be 1,900, with considerable standing-room. The opera chairs will be twenty-two inches wide and four inches apart, affording ample room for umbrellas, canes, etc. The galleries will be provided with chairs, instead of benches, as in all other theatres.

The Amateur Stage.

The event of the season in amateur theatricals in New Haven took place May 25 in the Hyperion Theatre, when the two-act drama, Among the Breakers, was presented for the benefit of Christ Church of that city, to a packed house. The participants included some of the best known amateurs in this city, who filled their assigned roles most creditably to themselves and to the satisfaction of the audience. The music for the occasion was furnished by the Yale Orchestra and Yale Banjo Club. Following was the cast: David Murray, lighthouse-keeper, E. Parker; Larry Divine, his assistant, H. H. Ensign; Hon. Bruce Hunter, F. Shepherd; Clarence Hunter, H. W. Wells; Peter Paragraph, F. Dickerman; Scud, J. Morse; Miss Minny Dane, Mrs. Hedden; Bess Starlight, Miss Guimar; Mother Carey, Miss Lovis; Biddy Bean, Miss Lane.

Comment.

A TIMELY ADMONITION.

Philadelphia Dispatch.

That most informing and helpful of all the dramatic journals, THE NEW YORK MIRROR, having exhaustively treated of the somewhat strained relations existing between the stage and the church, turned its attention last week to the hygiene of the stage, and, in a very able editorial, discussed the propriety of a certain unwholesome class of stage reproductions. In the course of this article it says: "We come then to the characters impersonated. Here we make our stand, and demand strict observance of the principle that deformity—freaks, cranks, distortionists shall have no show or place upon the stage. Herein lies the fundamental difference between the circus and the theatre, and we refer all the ultra-physiological and muscular quidnuncs to the circus and its fanfaronade." Further on it sums up with these words: "We therefore object, in the generality, to plays which introduce hunchbacks and lunatics, and the like—with the salvo that these may form a part of the character, as in Richard III., or be integral to the display of the life, nobility of intellect, and character of Lear. But we positively veto brawling drunkards, paralytic invalids and idiots as coming properly into the purview of the auditor." We rejoice to see THE MIRROR take this stand. We have already discussed this subject at some length in these columns, and have entered our protest against some of the recent offences against good taste, and flagrant violations of the canons of art. We trust the present admonition may deter actors and managers from transforming our places of amusement into chambers of horror.

NO REAL THEATRE IN THE SOUTH.

Atlanta (Ga.) Constitution.

THE NEW YORK MIRROR has been gathering the views of prominent people on the influence of the theatre as an institution. Fortunately, or unfortunately, there is no such institution in the South. We have a series of from one to three night stands, and the companies that make the stands are usually barnstormers.

PROVINCIAL.

BOSTON.

With the close of the present week the regular dramatic season in this city comes to an end, although at three of the theatres the doors will be reopened for a series of light Summer performances.

This week at the Boston there is a reproduction of that very effective melodrama, The World, which had a long and extraordinarily successful run three years ago. The cast contains but two or three of the original members, but it is quite as strong as the old one, and the stage effects—which are a strong feature of the piece—are as wonderfully realistic and as skilfully managed as at the first production. Next week the stage will be held by the Ullie Akerstrom co. in Annette, the Dancing Girl. Miss Akerstrom is a Swedish actress, who has been very successful on the New England circuit. She has never yet appeared in Boston. The co. is a special one, and contains several old Boston favorites. Among them are Boyd Putnam and Alfred Hudson, of the Museum co., and Dan Maguinnis, for years a prominent member of the Boston Theatre co.

Massum still draws steadily at the Globe. The season ends on Wednesday, and the house will be closed for the Summer.

Jim the Penman has been such a success at the Park that the season has been extended to June 11. On that date James A. Herne comes to the house with a new play, Drifting Apart, which he regards as even better than Hearts of Oak.

A capital dramatisation of Rider Haggard's Dawn is running this week at the Hollis Street, with a fine co. and an elaborate setting.

Prince Karl runs all the week at the Museum, excepting on Saturday night, when Mr. Mansfield will take leave of his Boston friends in Dr. Jekyll and Mr. Hyde.

At the Grand Opera House the Wilbur Opera co. is presenting light opera in a very agreeable manner. This week Strauss' Merry War is the attraction. During the engagement the co. will appear in Fra Diavalo, The Grand Duchess, Princess of Trebizonde, Two Vagabonds and one or two others. The troupe contains over a hundred members, with ballet, chorus and full orchestra.

Ada Gray holds the Howard stage this week in East Lynne.

Uncle Tom's Cabin is running at the Windsor.

Items: Keller, the magician, spends the Summer season at the Museum, june 4.—Manager Rich, of the Hollis Street, and Tompkins, of the Boston, have extended invitations to the members of the Ancient and Honorable, and their English guests to visit their respective theatres during the visit of the latter to this city.—Last Thursday was the thirty-second birthday of Richard Mansfield, and the occasion was duly remembered by his Boston friends.—Little Corinne comes to the Museum July 2.—Robert Mantell will open the next season at the Globe, Aug. 27.—The opening attraction at the Hollis Street next season will be Clay Greene's new version of that venerable dramatic chestnut, Uncle Tom's Cabin.

CINCINNATI.

The May Music Festival, with Myron W. Whitney, Theo Toedt, Edward Lloyd, Lilli Lehman, Paul Kalisch and A. E. Stoddard, as the more prominent artists, was inaugurated 22, and closed 26. The weather militated against the attendance during one or two evenings, but the result can be summed up as both financially and artistically successful. Lloyd's vocalism was somewhat in the nature of a revelation, and on several occasions it required all of Theodore Thomas' determination to prevent an encore. The closing night was devoted to Wagner, and the admirers of the music of the future turned out in force.

Robert McWade portrayed Rip Van Winkle at Havlin's past week with fair results financially. His impersonation differs in many respects from that of Jefferson's, but is attractive. His support was only fair.

A Cold Day at Harris' past week proved a good card, and despite the idiocy of its composition, afforded several clever people some opportunity. The skit was nicely staged. This week the Bennett and Moulton Opera co. in a round of comic opera.

At the Standard past week the attraction consisted of the Baldwin-Mellville comb. in the Two Orphans. Miss Mellville's role of Louise afforded that artiste ample opportunity for display in the emotional line, and several recalls were awarded her. The support was above the average. Hyer Sisters Comedy co. current week.

The People's will reopen current week with the Davies-Muldoon Specialty co. followed 3 by Lester and Allen's Early Birds.

Items: Manager Rainforth will reopen the Grand in July.—Manager W. S. Baldwin, of the Baldwin-Mellville comb., will have three cos. on the road after August 1.—The receipts of the May Music Festival, which closed 26, aggregated $40,060, while the expenses, liberally computed, did not exceed $38,000.—Lloyd, the English tenor, received $6,500 for his services.—Julius Peltzsohn, musical critic of the *Volks-Blatt*, died 27, after a brief illness.—Attractions booked do not always materialise, and Manager Baker, of Harris', and Gotthold, of the Standard, will substantiate this assertion with an affidavit if necessary.—The One Man in a Million, underlined at the Standard, proved as fickle as his nine hundred and ninety-nine thousand nine hundred and ninety-nine fellow-men, and in his stead the management engaged the Hyer Sisters' Comedy co. for the week.—At Harris', for current week, in lieu of McKee Rankin, previously announced, the Bennett-Moulton Comic Opera co. will present Merry War, Mikado, Robert Macaire and Mascotte.—The closing of Havlin's, 26, leaves but three theatres in the field—Harris', the Standard and People's.—Charley Zimmerman, recently treasurer of Harris', is one of the ticket-sellers at Latonia during present meeting.—Bella Moore in A Mountain Pink has volunteered for Billy Jones' benefit, 3, as Havlins.

PHILADELPHIA.

The cool weather of the past week gave an impetus to business, and the theatres were fairly well attended.

At the Walnut Street Theatre Vernona Jarbeau again presented Starlight. The play showed no improvement in itself, although the cast was somewhat bettered. It drew better, however, than upon its first visit. Prominent among the new people in the cast were Thomas Q. Seabrook and Richard Gorman, both of whom deserve praise. Starlight remains another week, at the end of which time the season of the house will close.

The Corsair continued to draw well at the Chestnut Street Theatre and gave much satisfaction. If it had arrived here earlier in the season it would no doubt have secured very large business. It remains two more weeks and will close the house.

Check 443; or, Tobogganing did a satisfactory business at the Arch Street Theatre. The season at this house closed 26.

Scott and Mills did an excellent business at the National Theatre in Herbert Hall Winslow's farce-comedy, Chip o' the Old Block. The play made a decided hit. Both of the principals are very clever, and were ably supported. Ada Melrose was especially pleasing and deserving of the highest praise. The singing of John Walsh and of the Archmen Sisters was a pleasing feature. This week Aladdin; June 4, Lights and Shadows.

At the Grand Opera House The Merry War was given by the Grau Opera co. The attendance was good, but the work was poorly rendered. This week the regular Summer season begins with performances of Martha and Maritana by an organization known as the New American Opera co., under the direction of Gustav Heinrichs; Corinne in Arcadia played to excellent business at the Continental Theatre. She remains two more weeks.

Arizona Joe in The Night Hawks played to light business at the Lyceum Theatre. The house closed 26.

Kellar drew well at Carocross'. This is his last week.

Items: The Chestnut Street Opera House reopens this week to accommodate Ed. Harrigan in Pete.—We are to have still another theatre. This one will be located in South street, east of Twelfth. It will be a variety house and will be called the Gaiety. It will be managed by William Gallagher, at one time part proprietor of the Central.—Next week Dr. S. M. Landis will appear at Industrial Art Hall in his drama, Dick Shaw. It was originally intended that James Owen O'Connor should appear along with him, but that distinguished actor indignantly refused, and protested against such a classification.—Will S. Rising, who is interested in the Jarbeau starring tour, will, upon the conclusion of his engagement at the Walnut Street Theatre here, go to St. Louis to play Ralph in a grand revival of Pinafore at the Pompeiian Amphitheatre for a month. Early in July, in connection with William Hamilton, the well-known baritone, and an organization known as the Rising and Hamilton Opera co., he will open the season at Howard's Pier, Atlantic City, N. J., with Florette, an American opera by Westendorf, of Louisville, Ky. Mr. Rising has a new opera by Planquette, entitled The Young Guard, of which he controls the American rights. He has leased the Pier for a term of years. J. N. Fort will be business manager.

BALTIMORE.

Fra Diavalo was presented at the Lyceum Theatre last week to large audiences. Donna Juanita is drawing good houses this week, which closes the season. The co. moves over to Manager Albaugh's Washington Theatre next week.

At the Academy of Music last week The Merry War drew very well. The Queen's Lace Handkerchief is the current attraction. The Mikado will probably be the bill for June 4.

Items: Manager Harris intends to increase the prices of admission at the Academy of Music next season. He is going to play first-class attractions, and has booked quite a number already. He deserves success in his new venture, as his management of the Academy has been characterized by great liberality and good judgment.—Joseph S. Greensfelder, late stage manager for the Pyke Opera co., has returned to his home in this city.—Will T. Keogh, manager Owens' Academy of Music, Charleston, S. C., has been visiting Mrs. John E. Owens at her home, Auburth Vale, near Towson, Md.—Ford's Opera House is to have a new stage and dressing-rooms this Summer.

ST. LOUIS.

There is a lull in theatrical events; the houses are all closed, and only one Summer-garden open. The recent rainy season seems to be over, and the probabilities are that the opera under the trees will be well patronized. Fred. Dixon has charge of affairs at Schnaider's, and last week Three Black Cloaks was put on. The co. is fair, the chorus good, and the whole ensemble excellent. The garden has been roofed over. Harry Pepper made a hit, and his dream-song was encored. Bessie Fairbairn, the prima donna, is fast making friends, and has full control of her voice, besides being a fair actress. John Bell is singing in excellent voice. Libbie McCarthy, Charlotte Le Brun and Lillie Nichols were all seen to good advantage. This week, Pasha; next, Boccaccio.

Although Manager Short is not telling any one the cast of the opera Nanon, with which he opens the season at Uhrig's Cave June 4, he has assured your correspondent that the list will contain some well-known people, and that no money will be spared in placing the operas on the stage in first-class style.

Manager George McManus, of the new resort, Kensington Gardens, is fast filling up the vacancies in the cast of Pinafore. The opera will be performed on the deck of a ship, anchored out in the lake

Items: Various secret societies are making dates with Dick Fischer, the genial manager of Schnaider's, and propose to attend in a body on their allotted nights.—It remains to be seen what effect the Sunday law will have on the attendance to the various resorts on that day. Nothing of an intoxicating nature will be sold.—Charles R. Pope, the well-known actor, will deliver a lecture at the Olympic on Friday evening, in which he will tear Ignatius Donnelly's fallacious cypher to pieces.—Charles Frye, late business manager of the Palace Varieties, has formed a partnership with John Somerville, and have taken the old Casino and rechristened it the London, and will shortly open it as a first-class vaudeville house. All the objectionable features of the old place will be wiped out, and their many friends wish them success.—Promenade concerts are now given before and after performances at Schnaiders.—Eddie Dunn will officiate at the window, while D. B. Taylor will have charge of the gate at Uhrig's.—Proprietor Spalding, of the Olympic, was in town last week.—The Standard opens convention week. Night Owls will be the attraction.

CHICAGO.

The Waverly Theatre opened on Thursday night with a large audience, and the performance of The Beggar Student by the Dunlap Opera co. was excellent in every respect. Lillie Post, Ada Somers, John McWade, and Mr. Horner made the chief successes. The place is very handsomely fitted up, and from the class of patronage that has attended it seems to have entered upon a prosperous career. The same opera this week.

The Henrietta has crowded the Opera House as usual, and it has made the biggest hit of the season here, as it did in the East. The engagement is for two weeks longer.

Paul Kauvar has drawn large audiences to Hooley's, and the drama has met with great praise from all classes of theatre-goers. De Belleville does some of the best work in the play, and Joseph Haworth manages to win a great deal of applause. The same bill two weeks longer.

Moths, the society drama taken from Ouida's novel, had a good reception at McVicker's, the fine co. giving a superb performance. The play will be given part of the present week and School for Scandal the remainder. Next week, Ladies' Day at Our Club and The Critic.

Laura Dainty in May Blossom had a fairly prosperous week at the Grand. This week Hicks-Sawyer Colored Minstrels. Barry and Fay 4.

Wallick's Bandit King drew large audiences to the Haymarket. The trained horses are the best actors in the co. This week Etta Hawkins in The Main Line.

Bunch of Keys had a big reception at the People's, and the farce was well acted. This week Hattie Chase in Rags.

Marie Prescott in the round of legitimate plays at the Windsor proved herself one of the most finished and intelligent of leading actresses, and it is one of the curious things of the stage that she cannot travel with a fine co. and draw the best people to first-class theatres. Certainly she can rank with the best now being lauded to the skies and winning fortunes. A good manager seems to be needed in her case. This week Laura Dainty.

Florence Hamilton in My Husband found favor with the Academy patrons, but the comedy is not a particularly clever one. This week The Rajah.

Mrs. Potter will appear at the Columbia this week, supported by Kyrle Bellew in Lady of Lyons, Romeo and Juliette and Mlle. De Bressier.

SAN FRANCISCO.

May 22.

Dr. Jekyll and Mr. Hyde made their first appearance before a San Francisco audience at the Alcazar last night in the person of George M. Wood. The star's changes were rather cleverly made under a greenish light, and he is a fair reader; otherwise there seems little in the performance to commend. Gus Williams and his own co. comes next in Keppler's Fortunes.

Parlor Match turns people away at the Bush every night. This is the last week.

Patti Rosa follows in Bob; and if Bob is as pretty as Patti Rosa's paper, he will surely create a pleasing impression.

The Tivoli people are becoming more aggressive, engaging in the more pretentious works and augmenting the co. with new artists. Carmen was presented last evening to a crowded house. The opera was magnificently mounted and correctly costumed. The cast included Adeline Brandon, an Australian prima donna, who appeared as Carmen. She possesses a fair, high soprano voice, considerably worn and rather unsympathetic, but she is an excellent actress. Belle Thorne as Michaela was the star of the cast. She was ably assisted by Kate Marchi and Tillie Valerga as Marquita and Mercedes. Of the men big, Roselli, in the dashing part of the Torreador, carried off the honors. Henri Fairweather as Don Jose was overweighted. Carmen will be continued until further notice.

Mrs. Langtry's one week would likely have been sufficient at the California. Her new play is not much liked, nor is her co., except it be the Jack Fortinbras of Charles Coghlan. Her gowns have all been successfully exhibited. I do not think she is any longer pretty or handsome, and I wonder when she will travel as an actress. Mrs. D. P. Bowers comes Monday in Lady Audley's Secret. After that Manager Charley Hall, manager of the Bush Street Theatre, rents the California from Manager Al. Hayman to play Frank Frayne and the Rentz-Santly party. Then down comes the old California and up goes the new, which, it is said, will be the handsomest theatre in the world. It will doubtless be the best in San Francisco, and I am informed by Manager Alfred Bouvier that it will be operated for combinations and light comedy. Meantime the alterations are progressing satisfactorily at the Baldwin, so much so that every thing will be in readiness for Miss Davenport and La Tosca next Monday night, and all minus those ancient and correspondingly undesirable mezzanine boxes.

The Merry War was acceptably sung at the Orpheum last night. Helen Dingeon was a piquant Elsa, Carri Goefrey an interesting Violetta, and Alwine Heynold made a spirited Artemesia. Henri Laurent, as the Marquis, and Harry De Lorme, as General Spinola, satisfied the general taste. Donna Juanita next, and after which vaudeville on an enlarged scale will be revived.

The little Standard Theatre was re-opened last night by Robert Keller, Jr., assisted by C. B Mackay, reproducing some of the father's mystifying illusions, with the addition of some equally clever ones by the son.

Items: Harry Yates replaces Henry Fairwether this week in the Pavilion Pinafore.—Gus Williams opens in Keppler's Fortunes at the Alcazar 28, and will produce a new play, The Squire of Leesville, by Cal. Wallace, during his engagement.—Fanny Davenport and Melbourne McDowell occupied a box at the California last Friday evening, to see Mrs. Langtry play As In a Looking Glass.—Donna Juanita may come next at the Tivoli, after which an original opera will be brought out under the title of Said Pasha. The music is Richard Stahl's, who is the clever conductor of the Tivoli orchestra. The librettist is by Earl Marble, the gentleman who used to send those interesting letters to The Mirror from Boston. The action is placed in Spain and Italy, and the music is pretty and catching. It is sure to have a run, and make a great deal of money for these gentlemen. I quote this item from the *Chronicle:* "A remarkably pretty and artistic piece of painting is the picture of Mrs. Langtry in the vestibule of the California Theatre. It is the work of Mrs. Bouvier, the accomplished wife of the acting-manager of the theatre."—Some of the principal members of the Reilly and Wood party are holding forth at Woodward Gardens. Among them are Kitty O'Neill, John Kernell and Flora Moore.—It is rumored that Anita Fallon, who played Desdemona in an amateur Othello company, recently, may become a member of Frederick Warde's co. for next season, to which she would no doubt prove an acquisition.—Mrs. D. P. Bowers, who has been reviewing the theatres, was in a box at the California last week, and saw Mrs. Langtry for the first time. She was the recipient of a lovely bouquet from the fair Lily.—Ethel Lynton is here after a four years' absence, and follows Carmen in Don Yesita at the Tivoli.—Peter Robertson calls it Mrs. Langtry's "trick chair" upon which she takes her back tumble in the closing scene of As in a Looking Glass.—Lewis Morrison has begun his road tour with A Dark Secret.—Tom Williams, critic of the *Post*, calls him Cassim Morrison.—Georgie Lake, a young lady who resides in Sanita Rosa, Cal., and who is said to be quite pretty, joins Hoyt and Thomas next season.—Lizzie Vigoureux has written a melodrama called Geneva, which she has copyrighted.—The friends of Billy Emerson are jubilant over his success in white with the Katie Putnam company.—Annie Mayor has joined the Lewis Morrison California Theatre co. for A Dark Secret.—E. J. Buckley will support Mrs. Bowers at the California.—The plays intended are, besides Lady Audley's Secret, Elizabeth and Love's Masquerade.—Denman Thompson in The Old Homestead is the attraction at the New Baldwin after La Tosca.—It is said that E. J. Buckley is studying Virginius.—Critic Tom Williams, of the *Post*, thinks the Jersey Lily's face and form no comparison to that most beautiful of light opera singers, Lillian Russell, and I agree with him.—The Ladies' Social of the Elks last Sunday afternoon had Ethel Brandon as their honored guest, to whom they presented a beautiful Elk pin. Among those who were announced on the programme for contributions of various sorts were: Will H. Bray, Marion Bros., Sam Morris, the Olympic Quartette of Parlor Match, Fannie Baurman, Chas. Cooper, Hattie Moore, J. J. Wallace, Edwin C. Stevens, Louise Manfred, Lewis Morrison, Billy White, Harry De Lorme, W. H. Barnes, Helen Dingeon, Josh Davis, Rosabel Morrison, W. C. Dudley, The Spanish Students, Daniel J. Hart. The attendance came from the greater and the lesser lights and was very large. Dan Hart sang a graveyard song which has a singular sad humor about it. This gentleman has written other clever things in this line, among them notably "Graveyard Worms," "Pushing Up the Grass," "A Toothless Cavity" and "Six Feet in Her Coffin."—Mr. Hageman made his reappearance as Balthaser, in The Merry War, at the Orpheum last night, and was cordially received.—Fred Urban, the new stage-manager of the Tivoli, late of the Conried Opera co., will arrive in a few days.—M. B. Curtis is a director in the Hotel de Peralta, a new one going up over at Berkeley.—Morosco's Theatre, a ten-cent one, has used some Paul Kauvar printing in billing another attraction, and in consequence Manager Al Hayman is going to have the courts decide where the paper comes from, who did it, etc.—Considerable interest is manifested in the coming debut of Mrs. Mary Wiman-Williams, who sings at the concert to be given by the Bandurria Club. The Bandurria is an instrument similar to but sweeter than the Mandolin. The club is the only one I ever heard of, and is composed of society people here. Mrs. Williams is said to be a relative of your Erastus Wiman, of Staten Island.—F. La Fontaine, who sang at the Tivoli, has just completed a musical comedy entitled Business is Business, which H. S. Taylor will produce next season.—Every one attending the Dr. Jekyll and Mr. Hyde performance at the Alcazar is given a copy of Stevenson's novel of that name.—Kate Field is residing in San Rafael at present, as correspondent for *Picturesque California*.

BROOKLYN.

Edward Harrigan in Pete brought the very successful season at the Grand Opera House to a close on Saturday evening. Treasurer Simpson's benefit on Monday evening was well attended. Oliver Twist was played.

Bouciault in The Shaughraun had a good week at the Park. The Pearl of Pekin was the attraction on Monday evening. Business was fair. The retirement of W. L. Sammis, who leaves the Park to take charge, with his brother, of the Casino successes on the road, is sincerely regretted by his host of friends here, who, nevertheless, wish him every success in his new field.

True Irish Hearts, which did well last week, was succeeded at the Brooklyn on Monday evening by The Silver King. Business was good.

Ada Gray and East Lynne did fairly well at the Criterion last week. Martin Hayden in A Boy Hero drew good business on Monday evening.

Michael Strogoff drew well at the Standard last week in spite of the inclement weather. One of the Finest filled the house on Monday evening.

JERSEY CITY AND HOBOKEN.

At the Academy of Music Ezra Kendall's Pair of Kids was the attraction this week and greatly amused good audiences.

HOBOKEN.

At Jacobs' The Silver King drew good audiences last week. The co. was excellent, and gave great satisfaction. This week is divided between Lottie Church in Unknown 28-30, which opened to a fair house, and Theodore Hamilton in Dr. Jekyll and Mr. Hyde last half.

Cronheim's Germania still keeps up its reputation for good shows, a fine variety co. being the attraction last week and good houses the result. This week, Lily Clay's shapely models returned to tickle the fancy of the admirers of the undraped female form, and they are evidently successful.

Items: Manager Cronheim has materially expanded his enterprises by leasing Paul Bauer's big place at Coney Island, and will run variety and combination cos. there during the Summer. Mr. Cronheim is a young man, but he shows remarkable abilities as a theatrical manager.—The Oakland Theatre did not prove the successful venture anticipated by Manager Hammond, but he is not discouraged. William Maddes will introduce a novelty there in the shape of a six-day boxing match, conducted on a "genteel" style. This, with other attractions, will no doubt prove a successful venture.—Jacobs' Hoboken Theatre B. B. C. won a game of baseball from Jacobs' Paterson Opera House club 24, and played the Fourteenth Street (New York) Theatre boys 29, with what result I have not heard.—Albert Schiller, Mr. Cronheim's genial treasurer, remains in charge of the cash at Hoboken during the Summer, Coney Island having no charms for him.

ALABAMA.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): Juvenile Opera co. 21—week, to paying business. The most wonderful show of the season, composed of little people averaging twelve years of age. The Mascotte, Fatinitza and Mikado were presented complete and in a very creditable manner.

SELMA.

Academy of Music (Louis Geistman, manager): Swiss Bell-Ringers 28 and the New Orleans Juvenile Opera 31. Bookings for next season progressing finely.

ARKANSAS.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Gilmore's Band gave two performances, under the auspices of the McCarthy Light Guards, the favorite military company of this city. Performance hugely enjoyed.

CALIFORNIA.

SACRAMENTO.

Clunie Opera House (L. Henry, manager): Reilly and Wood's comb. to good houses 17-18. A good specialty performance and well appreciated.

Item: Fred. Warde canceled dates here 15-16, owing to lucrative business in Oakland week of 14.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Good houses was the rule week of 14, when Gus Williams appeared in Keppler's Fortune's and Oh! What a Night. Frederick Warde will favor us with a week of the legitimate, opening in Virginius 21, which will be repeated 24, when Manager Wyatt is tendered a benefit by Mr. Warde. With Mr. Warde's engagement the Opera House will be closed for repairs six weeks, and during that time Mr. Wyatt will play attractions at Turner Hall, the first of which will be Dockstader's Minstrels week June 4.

Pavilion (McLain and Lehman, managers): Patti Rosa closed a very successful week's engagement 19, having appeared in Bob and Love and Duty all the week. Hon. George R. Wendling lectured 20, to a packed house—subject, Is Death the End? Dark Secret co. weeks June 4-11, Pyke Opera co. 18, indefinite engagement.

Items: Charles Dickens' readings were well attended at Armory Hall 16 17.—The Panorama of the Siege of Paris is attracting a good many people.—Mrs. Julia Warde Howe lectures at Armory Hall the coming week.

COLORADO.

ASPEN.

Lizzie Evans opened here in Fogg's Ferry, 22, to about $400. First appearance, and show quite satisfactory. Night of 23 very strong but nearly as large an audience witnessed Our Angel. Better play than Fogg's Ferry. Co. only fair.

Items: Jack Haverly—the dashing, genial, brilliant Jack—at one time the Napoleon of the amusement world—is a visitor here this week. Object of visit not disclosed.—Lottie Cruikshank, of this year's Bostonians, is here to spend the Summer.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Frederick Bryton and his co. will give three supplementary performances, June 1-2, which will close the season at this house.

Grand Opera House (G. B. Bunnell, manager): Last week Lizzie May Ulmer, in Dad's Girl, to good business; Barlow Bros.' Minstrels opened current week and are delighting large houses; Storm-Beaten, 30-June 2.

Item: At the close of the performance of Dad's Girl on Saturday evening, an attachment was levied upon the baggage of the company in a suit for $100 for alleged breach of contract brought by parties in Bellows Falls, Vt. Manager Ulmer immediately went before a Justice of the Peace and argued his side so strongly that the case was thrown out and the company departed in peace.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Ezra Kendall, irresistibly funny with his Pair of Kids, kept large audiences in good humor, 21-23; Dan Mason, in One of the Finest, packed the house remainder of week, boomed by Police Mutual Aid Society, under whose auspices the engagement was played, netting over $400 for their fund. The season will probably close this week, with Lizzie May Ulmer and Chanfrau.

Items: Manager Proctor desired to purchase one-half interest in One of the Finest, but E. J. Hassen was reluctant to sell.—The occupants of the office of the Opera House have ever been courteous to The Mirror, and they take with them the best wishes of its representative.—Assistant Floyd's smiling countenance will be seen behind the desk at a swell hotel at Watch Hill, and Treasurer J. M. Keaney's faithful attendance to his duties have been rewarded by his receiving a flattering position with the Wild West Show at Staten Island.

WINSTED.

Opera House (J. E. Spaulding, manager): Ducan Clark gave us a return visit, 23, with his Monster (five men and four women) Female Minstrels, medium Eveless house. There seemed to be but one artist in the co. Choral Union Concert June 6.

MERIDEN.

Opera House (T. H. Delevan, manager): The testimonial benefit to Manager T. H. Delevan, under the auspices of the Red Men, Elks, Grand Army and Knights of Pythias, was a grand affair, Maggie Mitchell and her co. presenting Ray. The house was one blaze of decorations, the boxes being special features. The whole affair was a grand success, under the management of Messrs. Stokes, Watson and Storm. The occasion was one to be remembered by the large and delighted audience.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): The benefit given Walter Thomas by members of the Booth-Barrett co. proved a complete success. The receipts, including $25 each from Messrs. Booth and Barrett and $10 from Mr. Chase, amounted to over $650. Mr. Thomas is the youngest member of the co., and by his marked ability, his genial and gentlemanly manner, he has made himself a favorite not only with the principals but with the entire co., and to show their regard the benefit was arranged and carried out. As Romeo, Mr. Thomas exceeded the expectations of his most sanguine friends; as Juliet Miss Acres (a bright and winsome young lady) won the hearts of the audience immediately, while Charles Hanford's Mercutio was the best ever seen in the city. The other parts were well taken, and the performance throughout was given with great care. New Britain is proud of her young son, and fully appreciates the compliment paid him by the Booth-Barrett co.

TORRINGTON.

Opera House (F. R. Matthews, manager): Prof. J. W. Cadwell, mesmerist, delighted fair houses past week. Muldoon's Picnic, booked for 21, canceled.

DAKOTA.

SIOUX CITY.

Academy of Music (Lew Waters, manager): Richard Foote, 14-19, to fair business. Nothing booked until 4, when Edwin Barber's People's Theatre co. announce a week's engagement.

Items: F. F. Pickens, business manager for Marion Lowell, elocutionist, is in the city arranging for that lady's appearance, 9.—Prof. Gibney and wife, of this city, are in Laverne, Minn., where they put on Hazel Kirke and Stars and Stripes, 29-30, assisted by local talent.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Black Hussar drew good houses at Albaugh's last week. Beggar Student will close the McCaull engagement. Next week, Donna Juanita by the Lyceum Opera co. of Baltimore. The members are: Jeannie Winston, Letitia Fritch, Marie Donnelly, Walter Allen, Harry Rattenberry, Joseph C. Fay, Mme. Alice Gallard, Minnie De Rue, Arthur Bell, J. B. Richard, Charles Meyers and Adam Itzell, Jr., conductor.

Stevens in A Narrow Escape did a fair week's business at the National, though the houses grew smaller after the first two or three performances. The co. is very good, but the play sensational and unnatural. Margaret Lanner, as Gabrielle, was well received by her many friends.—The Grau Opera co., consisting of the following people—Lillian Conway, Martha Portens, Minnie Dilthey, Jennie Prince, Mabella Baker, C. J. Campbell, N. S. Burnham, G. H. Broderick, Kirtland Calhoun, W. L. Voss, Richard Karl and others, Watty Hydes, musical director, open the Summer season, with with The Queen's Lace Handkerchief.

Jennie Calef did a rousing business last week at Harris', in American Princess, Little Detective and Muffets. This week Elliott and McClave's co. in The Black Flag.

The Nogueiras concert at Albaugh's 23 was a financial success, though the house was not large, all the seats having been sold.—By request, Mlle. Nogueiras gives another concert at Congregational Church, June 1, assisted by the Wagner and Philharmonic Societies, Mrs. Mamie Simons-Dent and Messrs. Rakeman and Dent.—Minnie Ewan, who is making a short visit to her family, will sing also.—Charles Hanford has volunteered for Lavinia Shannon's benefit.

ILLINOIS.

CAIRO.

Opera House (Thomas W. Shields, manager): A magnificent audience greeted Gilmore's Band 21. Of the performance it is hardly necessary to say more than that the expectations of the people, which had been worked up to the highest pitch, were fully met. A prettier ending to the season could not have been imagined.

STREATOR.

Plumb Opera House (J. E. Williams, manager): The Webster-Brady co. in She held the attention of a large and critical audience 22. The opinion on the dramatization of this much-read novel was on the whole favorable. The large amount of scenery carried enhances the effect greatly. Newell's Muldoon's Picnic 26.

DANVILLE.

Barnum and Bailey's Circus 23 gave a very satisfactory performance afternoon and evening to large crowds.

BLOOMINGTON.

Dudley Theatre (Fell and Perry, managers): Yank Newell's Muldoon's Picnic, 25, to fair business.

Barnum and Bailey's Circus, 23; immense business.

QUINCY.

Opera House (Dr. F. A. Mayer, manager): Barrow and Staley's She was produced at the Opera House 24, to small house. The performance failed to meet the expectations of the few present. Lester and Allen's Early Birds June 1.

AURORA.

McIntyre and Heath's Minstrels, for benefit Opera House orchestra, gave rankest show of the season 21. Small house, and no real benefit to "the boys." The co. went to pieces here. She was here 23, to good business. Fair show.

INDIANA.

LOGANSPORT.

Opera House (William Dolan, manager): Season will close here with Naiad Queen June 4, week. Barnum and Bailey's Circus is profusely billed for June 16.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): Rev. T. De Witt Talmage delivered his lecture, "The Bright Side," to a large audience 22, under the auspices of the High School class of '88. Gilmore's Band June 11.

EVANSVILLE.

Apollo Theatre (John Albecker, manager): Morrisey's Variety co. continued to draw good audiences during the week. Jen Powers' Specialty co. next week.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Peck and Fursman's On the Trail, gave a fine parade and played to a good business 18. Brady and Webster's She June 11-13; Midnight Marriage 20.

Foster's Opera House (William Foster, manager): Barron and Daly's She 29-30.

Capital City (Joseph Barnes, assistant manager): Reynold's All Star Specialty co. 24-26, with Saturday matinee, to fair business. Spooner Comedy co. 28. Lime Memorial Concert 23, to good audience. Dick's Big New Model Railroad Show 28—week.

LEMARS.

The Linden Monte Cristo co. completed their three-night engagement with Damon and Pythias, followed by the Sea of Ice. The costumes were elegant and the acting superb. Mr. Linden gave such general satisfaction that, at the urgent solicitation of the citizens, the co. have consented to come again 6.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): The past week 21-26 has been uneventful. Next week, Switzer-Hamilton comb.

DUBUQUE.

The week has been barren of events.

Item: Otis Bowers, of the Beach and Bowers' Minstrels, spent Wednesday in our city 23. Beach and Bowers are favorites in Dubuque.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Horace Lewis Monte Cristo 21, to house. Mr. Lewis gave a fair presentation of the Count of Monte Cristo, James Taylor made quite a good Nortier; in fact the support generally was about the average. Salsbury Troubadours 5.

MARSHALLTOWN.

Dick's New Model Shows gave a very fair entertainment to a small audience 23. We expect some extra fine attractions for next season.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Eunice Goodrich, supported by a competent cast, opened week 21 to a literally jammed house, not even standing room. The audiences averaged almost as large for the balance of the engagement, and judging by the applause, which was of the most generous nature, they gave one of the best entertainments ever seen here. The repertoire was Pearl of Savoy, Dad's Boy, Wanted a Husband, Zizi, the Actor's Daughter, Pocahontas, Cinderella and Straw Man. The Topeka Hoodlums again to the front. A policeman is badly needed for the gallery.

Fair Grounds: Pawnee Bill's Wild West, comprising the usual stage coach, prairie schooner, buffaloes, genuine Indians of both sexes and all ages, and cowboys and sharpshooters by the dozens, to say nothing of some fifty of the most untamable and frisky broncbos and mustangs ever seen, delighted holiday crowds 21-23, with one of the best exhibitions of the kind ever seen here. The genuine camp scenes were almost as interesting as the wonderful horsemanship and feats of lasso throwing.

LARNED.

Larned Opera House (George A. Sells, manager): The justly famous Mexican Band appeared here 18 and gave one of their grand musical performances to a highly appreciative audience. The Episcopal Guild gave a musical and dramatic entertainment, 23. One of the features of this entertainment was the appearance of Frank E. Martin, an old actor, and the former manager of the Opera House. Mr. Martin gave a very artistic performance of Henry Spreadbrow, in Sweethearts.

HUTCHINSON.

The Eighth Regiment Mexican Military Band filled the Opera House 19 so with an appreciative audience.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager): T. J. Farron and a splendid co. 9 in A Soap Bubble to immense business. Adele Payne 17 with Winnett's Wages of Sin co. to poor business.

WINFIELD.

Winfield Grand (T. B. Myer, manager): The event of the season was Robert Downing 25 in The Gladiator to a good house. He was recalled after every act. Eunice Goodrich June 4, week.

Item: Downing and co. were rehearsing Cæsar here, Downing to play Brutus instead of Marc Antony, as he has been doing.

KENTUCKY.

PADUCAH.

Morton's Opera House (John Quigley, manager): May 22 was a gala day for Paducah. Steamer and railroad excursions were run into the city on that day from all the towns and cities in the immediate vicinity, bringing thousands of strangers to see and hear Gilmore's Band. Morton's was packed to the doors at both performances, and Mr. Gilmore showed his appreciation by giving a free open-air concert in front of the Opera House, which is something your reporter has never heard of him doing before. No bookings.

MAINE.

PORTLAND.

Theatre: The season of 1887-88 closed 25-26 with performances of Daddy Nolan by Dan'l Sully and a most excellent co., to good business. The season, as a whole, has been less successful than in former years, owing doubtless to the second-class cos. booked in the opening weeks. Margaret Mather, Murray and Murphy, Dixey and Nat Goodwin did the largest business.

Items: The season at Greenwood Gardens opens June 25, and variety will be the attraction for the first month.—W. H. Jordan, of A Brass Monkey co., has signed with Hoyt and Thomas for next season, and is at home resting.

BATH.

Alameda Opera House (T. H. Clark, manager): Abbey's Uncle Tom's Cabin 23 to big business.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager) Charles Eria Verner in Shamus O'Brien made his first appearance here 19; small house. Mr. Verner, Katherine Walsh, Jessie West, Horace De Vernet, A. W. Fremont, W. B. Cahill and J. Wiston Murray—an excellent co.—were much better liked than the play; a conventional Irish drama with plenty of red coats. Maggie Mitchell scored her usual success 21, in Ray; large business. R. F. McClannin plays a role satirizing "the labor agitator" to perfection, while J. T. Galloway and balance of the co. were acceptable. Januauschek closed our season 25, swaying a good audience by her Mary Stuart—an impersonation as massive in its remarkable power as ever. Miss Marston Leigh's Elizabeth is inferior to Mary Shaw's, otherwise the cast, including Chaplin Carden and Stuart, good.

Items: Miller and Freeman's Circus, June 1-2.—Esther Lyons is reported to have been re-engaged by Nat Goodwin for next season.—J. C. Schell, a Boston scenic artist of prominence and father of Hattie Schell of Held by the Enemy co., was buried with Masonic honors at Westfield 20.—Susie Kirwin presented Charles Van Leer, musical director of Wilbur's co., with a diamond pin upon his withdrawal from the party.—I notice several changes of late in Verner's co.: Jessie West and Lizzie Gale have succeeded Louise Haven and Mrs. Frank Rea, and A. W. Fremont, for some time with Stetson's Neck and Neck co., has assumed E. J. Ratcliffe's role.—Rumor says Manager Arthur Chase would like a slice of our new Opera House stock.—Cal Wallace is with Magg

sick for the past two months, has improved so that he went outdoors the past week. It proved too much for him, and he is once more confined to his bed.—W. J. Hunter, Jr., is re-engaged as manager for Frederic Bryton next season. Rillie Deaves is engaged for leading lady in Forgiven next season. She will play the part several times the present week.

SALEM.

Mechanics' Hall (Moulton and Johnson, managers): Maud Banks appeared in Her Evil Genius 24, at a benefit given Joseph Foster, janitor of the Hall. A full house greeted her, and the audience were much pleased with her new play.

ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): After a most excellent season this house closed 25, with a benefit to the manager. The orchestra and balcony was comfortably filled with a large audience, friends of Mr. Hutchinson, who have highly enjoyed his management for the past two seasons, all of whom were glad to show in a substantial manner their regard for the beneficiary. The closing attraction was Dr. Jekyll and Mr Hyde, in which Percy Hunting, indorsed by Richard Mansfield, appeared in the double role, supported by a fair co. Mr. Hunting's impersonation of the dual role was nearly, if not equal, to that of Mr. Mansfield's, and from the rise to the fall of the curtain held the audience as it has never been held before. Mr. Hunting played the double character with energy, intelligence and discrimination. He was honored with several calls. The specialty entertainment which consisted the programme was done by John D. Griffin, Irish comedian; T. J. Heffron, one-legged song-and-dance artist; Master Fenton, the boy vocalist; Nedo, Barrey, Powers and Hall, burlesque skating and original acts; Vincent A. Johnson, vocalists, and Minnie Cline.

Item: Bowen R. Church, the well-known cornetist of Reeves' American Band of Providence, has disposed of his $1,000 gold cornet, and is now playing his solos upon a new cornet, presented to him on Saturday last, by Messrs. S. K. Leland and Son of Worcester, Mass.

NORTH ADAMS.

Wilson Opera House (F. E. Swift, proprietor): Chanfrau in Kit 21, to a very light house. Kindergarden June 11; Chanfrau 18-19.

Miller and Freeman's Circus on Hoosac Valley grounds drew large audiences both afternoon and evening.

LAWRENCE.

Opera House (A. L. Grant, manager): Dan'l Sully 21 in Daddy Nolan to fair house; co. fair. Fred. Bryton 25 in Forgiven to fair audience. Ada Trimble gave good support. Mr. Bryton is one of the best romantic actors before the public, and carries an excellent co. Rose Howard Comedy co. week 22, Grey and Stephens' Dramatic co. week June 4, which closes the house for the season.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Janauschek 24 in Mother and Son to a small house. Charles Erin Verner 30.

Huntington Hall (John F. Cosgrove, manager): The Gray and Stephens comb. did an excellent business last week.

Musee: William Whitty, Nellie Howard, Joe Morton, Mr. and Mrs. Burt, Kimball, and Frank G. Mack are on for this week.

Items: Prevost Brothers join Colonel Webb's Circus June 4.—Frank G. Mack now manages the stage at the Musee.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Mora week commencing 20 to very poor business, owing to warm weather; supporting co. good. This closes our season.

Items: Plans have been drawn, and are under consideration, for a new opera house, but I am afraid the scheme will fall through, as before.—Forepaugh comes July 18.

LYNN.

Music Hall (James F. Rock, manager): Two public rehearsals by the Cadet Band of this city and the exhibition of a mid. et baby two nights constituted the attractions for the past week. This week Minnie Oscar Gray, instead of Ada Gray, as I inadvertently stated last week.

Items: I attended the first performance of the Athenian at Chelsea last Monday night. It is a beautiful, romantic drama of a very high order, and worthy the consideration of critics.—Manager Rock has just recovered from a bad attack of neuralgia.—Laisce ll and Muris' tent show opened here for one week 28.

HAVERHILL.

Academy of Music (James F. West, manager): Wilbur Opera 21, week, to full houses every evening. A first-class co. with new operas and splendid costumes. Henry Chanfrau in The Octoroon 30. Mora week of June 4. The Opera House will close June 20 for the Summer.

NORTHAMPTON.

Opera House (William H. Todd, manager): Kit, by Chanfrau, played to a fair house 23; play rather dry and co. fair. Janauschek, supported by a good co., in Meg Merrilies to a fair but quite select house.

Items: Janauschek closed her season here and the season of our Opera House.—Manager Todd is filling in time for next season with some very fine attractions.—During the performance of Meg Merrilies a fire occurred some distance from the theatre. An idiotic stage hand yelled "Fire!" across the stage, and ran through the house in his shirt sleeves, which greatly alarmed the audience. Had it not been for the presence of mind of Manager Hawley there would have been a panic.

WORCESTER.

Theatre (Lillie Wilkinson, manager): The house was closed all last week. This week Ullie Ackerstrom. This closes the season. Messrs. Clifford, treasurer, and Harden, stage manager, have a complimentary benefit June 1, when The Hidden Hand will be presented. The season just closed has been very good, and the bookings for season of 1888-89 are ahead of last season, so that if the Presidential campaign does not interfere with the business, it is reasonable to expect the season will be fully as good as last, if not better.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): H. E. Dixey played to good business at advanced prices 21, by which it would appear that our public like to be pleased, and is not particular as to the way. Dixey is as handsome, graceful and easy as ever, but the best acting in Adonis is done by less famous actors than he. H. Rider Haggard's Dawn, dramatized by Justin Adams and under the management of Charles Atkinson, was given its first presentation 26 with the following cast: Philip Caresfoot, Frank Losee; George Carefoot, Charles Stedman; John Bellamy, W. F. Owen; Devil Caresfoot, S. E. Springer; Lady Bellamy, Mary Shaw; Hilda Van Holtz, Marie Hilton; Pigott, M. A. Pennoyer; Arthur Preston Robert Taber; Jakes, J. B. McAuliff; Jim Brady, E. D. Denison; Angela Caresfoot, Annie Louise Amer. The play follows the story closely in both plot and action. The characters are well drawn, the situations strong and exciting, without being over done. Frank Losee gave a careful, conscientious performance of Philip Caresfoot; S. E. Springer's Devil Caresfoot was a most excellent effort, and Charles Stedman as George Caresfoot, the crafty, villainous nephew, was fully equal to the requirements of the part. Mary Shaw has a part admirably suited to her in the adventuress; Lady Bellamy, and Annie Louise Ames as Angela looked and acted the part charmingly. The piece met with instant success. Demonstrations and applause were liberally bestowed and curtain calls numerous.

MICHIGAN.

DETROIT.

The Two Johns drew good audiences at White's for first half of week, giving very laughable and amusing performances. The comedy that the piece affords is not of a very high grade, but the perplexities and oddities of the Two Johns proves an endless source of mirth. The balance of week was taken by Barry and Fay in McKenna's Flirtation, to heavy business. Both gentlemen are comedians of marked ability, and a more amusing pair are rarely to be seen. The piece deals with low Irish comedy, and is bright, droll and quite funny. Besides Messrs. Barry and Fay, I may mention Isabelle Coe, Helen Reimer, H. D. Blackmore and Archie Boyd for good work. Next week, Tony Denier's Specialty co.

At the Detroit Hattie Bernard Chase in Rags the Wildcat ran for entire week to rather slim business, though the houses were well filled with complimentaries which were freely bestowed among the employees of several large manufacturing institutions here. The piece is in four acts and a prologue, written by Charles W. Chase, and contains a good plot, plenty of stirring incidents and enough comedy element to make it enjoyable. Miss Chase is new to Detroit, but created quite a favorable impression as a very clever and vivacious soubrette. Her support was good. Next week George W. Matthews' A Wicked Stratagem and Whose Husband?

At Whitney's The Two Orphans ran for the week, with matinees. The opening night was the occasion of a benefit to Manager Blanchett, and the curtain rose to a packed house. Mr. Blanchett was called before the footlights and given a rousing reception, to which he responded briefly. The piece was fairly presented, and drew well for balance of week. Grizzly Adams and Monte for next week.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): W. J. Scanlan, in The Irish Minstrel, delighted one of the largest houses of the season 23. Support excellent.

Items: W. R. Murphy, of the Tavernier Dramatic co., is in the city superintending the work of refitting the Opera House. Mr. Tavernier expects to open the season about June 26, and among the attractions already booked are Lost in London, Dockstader's Minstrels, Sol Smith Russell, Pete Baker, the Shamrocks, McNish, Ramza and Arno Minstrels, Charles A. Gardner, Rhea, Held by the Enemy, Johnson and Slavin Minstrels, Maggie Mitchell, McCollum Opera co. and Gillette's She.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): Benefit of Mrs. Francis Labadie (Miss Hattie Rowell) 23, to the largest and most fashionable audience that has assembled in this house for some time. The play (Pygmalion and Galatea) had never been presented here before, and it gave infinite satisfaction. No bookings, as the season is about over. Frank A. Robbins' Circus June 1.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Scanlan in Shane-na-Lawn 21, to a large and highly-pleased audience.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): The Main Line did poor business 23-24. The co. is a good one, and deserved better patronage. Nensjo, an opera of home composition, was given by local talent 25.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): W. J. Scanlan in Irish Minstrel to good business 24.

GRAND RAPIDS.

Powers' Opera House (Fred G. Berger, manager): Closed all week. John Dillon played 29 30 to fair business.

Redmond's Grand (C. H. Garwood, manager): George Ober in Dr. Jekyll and Mr. Hyde did a good business 21-23. The version is entirely different from Mansfield's, but the star copies many of Mr. Mansfield's methods. Stewart's Two Johns co. 24-26, to standing room only. Audiences well-pleased. Ranch King 28.

Items: Manager Berger and Sol Smith Russell are in New York engaging their co. for the coming season.—Jolly Joe Levy's many friends here in his old home are pleased to learn he is to continue as business manager for the Booth-Barrett co. next season. This will be his ninth season with Barrett. Joe goes to San Francisco this Summer to recuperate, after a hard season's work.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Mrs. James Brown Potter played 22-23 in Lady of Lyons and Romeo and Juliet. Her audiences were very large, and in a certain measure appreciative, but the need of appreciation seemed due rather to gratified curiosity than to noteworthy merit in the actress. No one said as much aloud, but it was easy to see that we were present not to see "fine frenzies" and impassioned acting, but to gaze at the woman whose recital of "Ostler Joe" in Washington had made young women blush to their very waists. We were not disappointed, for we saw the woman, and didn't see acting. Mrs. Potter is perhaps a good parlor elocutionist, but positively she cannot act. Her support is wretched, and I would hardly except Kyrle Bellew, whose now-watch-me air made even what he did well insufferable. Of the two plays The Lady of Lyons was presented more acceptably, though that is speaking but relatively. The Hicks-Sawyer Minstrels 24 26 drew good houses. The best feature is their singing and the dancing of Jack Evans. The "silence and fun" of Sayles was also good.

Items: The Press Club had a very successful benefit on the 21st at the Grand. Local organizations contributed in their different ways, and with Sol Smith Russell, now resident here, gave the audience a very pleasant entertainment. A good sum was realized for "them literary fellers."

ST. CLOUD.

Opera House (C. F. Macdonald, manager): The Bairnsfather Family gave a very pleasing entertainment 22, consisting of Scotch songs, stories, etc. Business fair.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Hicks-Sawyer Colored Minstrels, 21-22, drew good houses. They give a fair show, a good olio, and the vocal numbers were finely rendered. Wallace King sang himself into favor. Mrs. Brown-Potter, 24-26, presented The Lady of Lyons and Romeo and Juliet, drawing large houses. Mrs. Potter, contrary to other expressed opinions, is to my mind both attractive and pleasing personally, an elegant dresser, and rendered the roles of Pauline and Juliet in a neat, graceful and praiseworthy manner, making a very favorable impression. The support is fair. Salsbury's Troubadours played 28-30 to good business. Annie Pixley May 31-June 2.

Olympic Theatre (Edwin P. Hilton, manager): Riley's Rounders, a fair co. of specialty and variety people, gave a performance to fair business week of 21.

Item: Manager C. J. Wilson, of the People's Theatre, has returned from the East with an excellent stock co., which is busily engaged in rehearsals.—Albert Bender, a very able scenic artist, has painted a beautiful and attractive drop-curtain for the People's Theatre.

DULUTH.

Grand Opera House (John P. Condon, lessee and manager): Salsbury's Troubadours 25-26 to a crowded house, as usual. Nellie McHenry was the life and soul of the piece. Frank B. Blair as Joseph Brass, actor and speculator, was decidedly clever, and the rest of the support adequate. A person suffering from melancholia would do well to see the Troubadours.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Mrs. James Brown Potter in A Wife's Ordeal 21 to a fair house. The play is a poor one, yet the star proved her ability as an acceptable actress. Co. good.

Salsbury's Troubadours 24 to a good house. Nellie McHenry is just as kittenish as ever. Frank B. Blair was her leading support, and he did well. Balance of co. good.

RED WING.

Casino Opera House (Charles L. Kellogg, manager): Lillian Lewis to small business 22. A large and enthusiastic audience witnessed the performance of The Humming Bird by Salsbury's Troubadours 23, voting them the best fun-makers we have had this season. Nellie McHenry was frequently encored.

The Two Johns June 20 and St. Ormond's Models 30.

Item: Charles L. Kellogg for the past season the efficient manager of the Casino Opera House, left the 24th for St. Paul to assume his new position as business-manager of the Nellie Walters Silver Spur co. Mr. Kellogg's efforts to bring attractions to this city have been duly appreciated. Next season Mr. Kellogg will travel in advance of Beach and Bower's Minstrels.

MISSOURI.

KANSAS CITY.

Gillis: Dockstader's Minstrels opened Monday and played a three-nights' engagement to good business.

Ninth Street Theatre: Lester and Allen's Early Birds Specialty co. has drawn large audiences every night this week. The attraction contains one or two good songs, several pretty girls, and some very broad indelicacies, which should be eliminated immediately. The features are Luige Dell Oro's playing on two instruments at the same time and Winnie Johnson's banjo solos.

Warder Grand: The Mexican Eighth Regiment Band, by special permit of its government, en route to Paris, France, opened Thursday evening to a large and cultured house and had a successful three-nights' engagement. The playing of this famous band is widely known.

Items: W. H. Sedley-Brown has written a home drama, The Shadow on the Hearth, which he will produce this season at a New York or Brooklyn theatre, with himself in the comedy part, and Henrietta Crosman, the leading lady of the Downing co., in the character of Madge Meadows, a farmer's daughter, who goes on the stage and saves her father from the ruin which a heavy debt threatens. The story is not an original one, as Annie Pixley's play, The Deacon's Daughter, is written on the same lines.—The manuscript from which Clay Clement's, the talented young Pharsarius of Mr. Downing's co. learned the part, is an interesting relic. Upon its last page it has the autograph of "George C. Boniface, Baltimore, 1856;" "Harry Langdon, 1856;" "John McCullough, Boston Theatre, 1863;" "H. S. Murdock, Chicago;" Samual Pearcy, 1875;" "Edmund Collier, 1883;" and "Henry Aveling, 1886." The first four had the manuscript, and played the part when Edwin Forrest played Spartacus. The others, excepting Mr. Aveling, supported McCullough when he had advanced from Pharsarius to the title role.—Robert Downing never saw Spartacus played, so your correspondent has been informed. He closed his series of triumphs here in Virginius. Those who thought his line limited to the purely heroic roles were enjoyably surprised by his Ingomar, and still more by his Virginius. Charles Hermann, as Appius Claudius, gave a striking impersonation, and was vociferously applauded. Miss Crossman as Virginia gave a beautiful impersonation of the Roman maid. The remainder of the co. was strong in every particular.—There is a good story out about Joseph H. Mack, the manager for Robert Downing. Among the "lithos" sent here to be posted were five that were quite unique. They represented Joseph H. Mack seated in a luxuriant library reading a letter, while standing at a little distance gazing timidly at him was Downing. The scene was not evidently taken from anything in the repertoire, and caused considerable amusement to Joe's friends. He stood it for awhile, and then ordered the bills covered up. Joe is starring himself this trip, but the "lithos" are a little too rich.—Charles Hermann, who was recently engaged by Manager Joe Mack as leading support to Robert Downing, has created so good an impression that Mr. Mack has signed a contract with him for three years at $150 per week for the first year, with an increase of salary for each subsequent year.—Eugenia Blair, now leading support for Frederick Warde, has been secured as leading juvenile support to Mr. Downing for next season, and Helen Tracy, formerly leading support to the late John McCullough, has been engaged to play leading heavies with Mr. Downing.—Newsdealers, who know, state that THE MIRROR has the largest circulation in Kansas City.—It is stated that Sackett, with the financial backing of Mrs. Tom Thumb, intends establishing a dime museum here.—Helena Modjeska was in the city Thursday, en route to California. She was accompanied by her husband, Count Bozenta, and Miss Freeman, of New York.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Ragan's Illustrated Lecture Course was continued 19, and closed 21, to large and gratified audiences. It is a novel and pleasing entertainment. Mendelssohn Musical Association, closing concert 20, to fair audience. Dockstader's Minstrels 24, to good business. Some old favorites in the troupe, and new artists, all thoroughly competent, but the local gags worked in are always objectionable. Regular season closes to-night with J. K. Emmet.

Eden Musee continues to present drawing cards. Cool weather has greatly aided their attendance.

MISSISSIPPI.

GREENVILLE.

Greenville Opera House (Jacob Alexander, manager): Opera House will remain dark rest of Summer. Gilbert-Huntley co. will probably open it next season.

Items: Your correspondent desires to return thanks to Business-Manager Franklin and Gilbert Huntley co. for courtesies. Also to Ward's Hotel, which was well patronized and liked by the profession. MIRROR on sale at Carter's bookstore.

CLARKSDALE.

The Town Hall project will undoubtedly prove a success, as it is being thoroughly worked and subscribed to. An opera hall will be a great benefit to the town, as Clarksdale is situated half way between Memphis, Tenn., and Greenville, Miss. Cos. can play to one, two and three night stands. Well managed it will prove a success.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): The principal event of the past week was the appearance at the Grand of J. K. Emmet in the old-time role of Fritz, 22-23. An immense house greeted him at each performance, but the enthusiasm shown was somewhat of a mystery to me.

Items: The Boyd has been dark the past week. Dockstader's Minstrels appeared 25-26. Salsbury's Troubadours June 6-7

The Eden Musee and People's are both doing well.

LINCOLN.

The theatrical season is virtually closed in this city. But few attractions are booked at either house for the next two months.

Items: Messrs. Hagenow and Aschman, of the Opera House orchestra, have returned from Chicago with uniforms and instruments for a full military band. They are said to be the finest in the city, and the band will probably be fully organized within thirty days.—The World's 10-cent circus was here 17 19 to big business. Good show.

NEW HAMPSHIRE.

CONCORD.

White's Opera House (B. C. White, manager): Ullie Akerstrom, supported by a good co. under the management of Frank Charvat, played a week's engagement, ending 26, to good houses. Miss Akerstrom is very popular here.

MANCHESTER.

Opera House (E. W. Harrington, manager): Fred. Bryton in Forgiven 22, and Janauschek in Mary Stuart 23, both return engagements, to light business. Bryton closes season at New Haven 2. This closes our season; the house reopens in August.

DOVER.

City Opera House (George H. De Meritt, manager): Dan'l Sully, with good support, in Daddy Nolan, 24, to big business. Redmund-Barry June 4.

NEW JERSEY.

NEWARK.

Miner's Theatre (H. C. Miner, proprietor): Herr Broekman and his troops of animals commenced a week's engagement at Miner's Theatre 28. The performance was particularly interesting to ladies and children, for whose benefit it is apparently intended. Colonel Mortoe's testimonial is to occur Saturday evening, June 9. The Society of Elks of Newark sent their cheque for $25.

Jacobs' Opera House (H. R. Jacobs', proprietor): The Sisson and Cawthorn Comedy co. appeared 28 in The Little Nugget. The play is a musical farce, pure and simple, and succeeded in keeping the audience in a steady roar. John A. Steven's Unknown June 4.

Waldmann's Opera House The Clipper Quartette Specialty comb. is the attraction this week. It is composed of a variety of vaudeville artists. The co. will appear at Manager Waldmann's benefit, beside a host of first-class volunteers.

ELIZABETH.

Temple Opera House (A. H. Simonds, manager): The usher's benefit was very successfully managed 22, judging from the appearance of the house. The piece, Dr. Jekyll and Mr. Hyde, was very well given. Theodore Hamilton in the leading role being very effective. The support was also very good. This virtually closes the season at the Temple—until August.

TRENTON.

Taylor Opera House (John Taylor, manager): Julia Anderson and co. presented Inez, or a Wife's Secret 21, to a packed house. Rose Stahl, Trenton's only professional actress, was in the cast. Her success was acknowledged throughout the evening by well-timed applause. Martin Hayden's Boy Hero closed the regular dramatic season 24-26, to good business. The theatre was opened on September 3, 1887, with James O'Neill in Monte Cristo. Since that time two hundred and six performances have been given, generally with excellent artistic and financial success.

PATERSON.

Jacob's Opera House presented Dan Mason in One of the Finest 21-23, to fair business. Theodore Hamilton filled out the week with Dr. Jekyll and Mr. Hyde. Co. deserved better business. Lottie Church in Unknown 31-June 2, followed by Martin Hayden in A Boy Hero.

Items: Charles Phillip, of Daly's Upside Down co., spent last week in this city, the guest of Manager Watterman.—Prof. Al. Robinson, late of People's Theatre orchestra, will benefit June 20, assisted by local and foreign talent.

NEW YORK.

BUFFALO.

The Academy of Music wound up its season last week by presenting a trial piece with the title of Algiers. It proved a failure in every way, and finished the week before scant audiences, and left most of the co. minus their expected stipend.

The Court Street kept up their usual good business with one of the Bravest. Tony Pastor is offering a good olio performance the present week.

Stanley and Pixley's Comedy co. did a good business at the Museum, and are followed by Louise Arnot in '49.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Florence Bindley appeared in Dot during the past week to fine business. Miss Bindley's specialties were very favorably received. This week N. S. Wood; June 4 9, Pete Baker.

Grand Opera House (P. H. Lehnen, manager): Dr. Jekyll and Mr. Hyde attracted good-sized audiences 21-23. Dore Davidson in the dual role was at his best, and his excellent work gained him repeated calls before the curtain. The supporting co. was fairly good. Rhea is underlined for W. J. Armstrong's benefit June 6.

Items: John J. Lehnen, of the Windsor Theatre, Chicago, was in town last week.—Manager Jacobs, of the Academy, has in view several surprises for the patrons of his house next season.—R. Stuart Taylor, stage director of the Academy, was complimented on all sides last week for his efficient coaching of the amateurs in their production of Robin Hood, at the New Opera House.

OLEAN.

Opera House (Wagner and Reis, managers): The patrons of the theatre have been charmingly entertained the past week in the appearance of Helene Adell in a repertoire. Miss Adell is the same charming artiste as of yore. Floral offerings and curtain-calls were bestowed upon her. Messrs. Adellman, Wooderson, Wright, Monroe and Miss Lascelles were worthy of mention. Several theatre parties were given during the week, S. R. O. obtainable after 8 o'clock Saturday night.

Items: Messrs. Wooderson, Wheeler, Adellman and Wright were entertained by members of the City Club Saturday evening.—Your representative wishes to extend thanks to Manager Wheeler and other members of the co. for favors shown; also to Manager F. H. Wagner for courtesies during the season.—With Miss Adell's appearance Saturday evening, the season closed, having been very good.—Blake Brothers' Circus 21-23, and Wallace's Circus and Menagerie 26, had good business.

OGDENSBURG.

H. E. Dixey's Dramatic co. presented Adonis 26, to S. R. O.

Items: Since Wallack's co. opened the Opera House, 20 Manager Ryan says, no co. has been more enthusiastically received. The co. goes to Canada, closing season at Montreal, June 2, and may play in Utica, June 4, en route to New York.—Joe Murphy's provincial tour will close May 30, and will open here on 31, one night.

ELMIRA.

Opera House (W. E. Bardwell, manager): House was closed week of 21; no bookings.

Madison Avenue Theatre (Wagner and Reis, managers): House closed week 21, Lillian Kennedy 28—week.

Items: Harry Graves, an Elmira boy, advance of Lillian Kennedy, was in the city last week.—Dan Quinlan of McNish, Johnson and Slavin co. and George T. Fisher of Wilson and Rankin's Minstrel's were visiting friends and relatives in this city last week.—Prof. Mark C. Baker, of this city, assisted at a concert at Lancaster, Pa., 17.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Dore Davidson drew well 24-26, in Dr. Jekyll and Mr. Hyde. Nothing announced.

Grand Opera House (Jacobs and Proctor, managers): Tony Pastor's co. 21-23, to S. R. O. each night. Tony says people keep calling for novelties, so he has secured mostly English variety people for his present co., and if they are a fair sample, we are far ahead on this side in that branch of the profession. It was amusing to hear them attempt to assume the Irish dialect. Beane and Gilday's act contained all the wit and brain-work of the show. Pete Baker 24 26, in Chris and Lena, to fair business. This week Topack and Steele's co.: Zitka next.

Item: Albert A. Van Auken, head usher and lithographer at the Grand, was married, 20, to Lillie Grover, of this city.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): James R. Waite's Comedy co. filled a successful engagement the past week. The band accompanying this organization is an excellent one, and gave some fine open-air concerts.

Item: George Wilson, the minstrel, with his family, is summering in this city.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Chris and Lena 21-23, to good business. Pete Baker as Chris, and Miss Miller as Lena were well supported. The solos, duets and choruses were good, and called forth frequent applause. The eccentric dancing of Harry Rich in the last act was a feature. Newton Beer's Lost in London co. 24-26, were greeted by fair-sized audiences. Mr. Beers and Frances Field displayed some dramatic talent. The house closed for the season with the engagement of the Lost in London co.

City Opera House (Edward Supple, acting manager): Gorman's Spectacular Minstrels 22, to a fairly good house. The co. is a good one.

Item: Joseph Chenet, of Jacobs and Proctor's Opera House, was presented with a fine picture of the Opera House orchestra by them on the 23d inst. Harry Rich, of Chris and Lena co., made the presentation speech, to which Mr. Chenet made a happy response, and paid a high tribute to the members of the orchestra. Mr. Chenet will leave Utica soon to take charge of the Academy of Music in Chicago for Jacobs and Proctor. He has made many friends here, who will regret his departure.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Zozo, the Magic Queen, 24, to fair business. Dr. Jekyll and Mr. Hyde 31; Misco's Magic Talisman co. June 1; Mlle. Rhea 5.

LOCKPORT.

Hodge Opera House (John R. Heintz, manager). Barry and Fay played McKenna's Flirtation 21, to a delighted audience. They introduced several new songs which took very well. Support splendid. The Fiske Jubilee Singers sang to a very large house 24, and gave satisfaction.

OSWEGO.

Academy of Music (Wallace H. Priable, manager): Past week barren. Lost in London for benefit house attaches 29. Joe Murphy, 1-2, closes season.

PORT JERVIS.

Opera House (George Lea, manager Tom Quick was repeated here by the Port Jervis Dramatic co. to crowded house 22.

Item: Sanger's Bunch of Keys co. will close a successful season here, and will itself finish the season a Redfield-Clark co. 28.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): The Two Johns, under the management of A. G. Scammon, filled the boards 21 supported by a very good co. The singing was splendid. The S. R. O. sign was displayed at 8 o'clock, the house being next to the largest of the season. The Akron Dramatic Club gave a benefit 24 to a good house.

Item: The MacCollin Opera co. open for a week 28 at the Academy with the exception of Saturday when Robert McWade appears in Rip Van Winkle.

IRONTON.

Nothing doing in dramatic business since the destruction of the Opera House by fire in February. The New Masonic Opera House, B. F. Elisberry, manager, is being pushed to completion rapidly, but will not be ready to open till about September. The new house will be better in every respect than the old, a special feature being the increase in number and size of dressing-rooms. Prof. D. B. Hughes has the contract for painting the scenery, and it is probable that the contract for seating will be awarded to A. H. Andrews & Co., of Chicago. Manager Elisberry is expecting Thos. Keene to open the house about Sept. 1.

MARIETTA.

John Robinson's Circus, 22, to two moderate crowds. The ring performance is as good as generally seen. The bare-back riding by Miss De Mott was especially fine. The people with Mr. Robinson are very agreeable, and make many friends wherever they go.

HAMILTON.

Music Hall (Hatsfeldt and Morner, managers): Baldwin-Mellville co. in Monte Cristo, 27, to fair business.

Stevens' Fashion Theatre (Milt. H. Stevens, proprietor): Fair business.

Item: Hamilton Lodge B. P. O. of Elks will be instituted in two weeks.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Prof. Burke's horse show to crowded houses 20-21. Nothing booked until August. John Robinson shows 25; everyday circus, etc.; rain; attendance light.

Items: Rhea, booked for June 28, canceled.—Portsmouth is considered one of the best show towns between Cincinnati and Pittsburg.—The Ironton Masonic Opera House is being rebuilt.

ASHTABULA.

Orrin Barber's Circus gave two performances 23, to fair business. Gave very poor satisfaction.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): James M. Warde and wife in a series of Irish plays to a medium business 14-20. Mr. Warde and his wife did well, but the balance of the co. was unsatisfactory. They play the Sound circuit and then go into Montana.

Items: Charles Dickens appeared in readings from his father's works under the auspices of the Oregon Alpine club, 21-23.

PENNSYLVANIA.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Zozo to fair business 18. George H. Adams' specialties and the singing of Toma Hanlon being the leading features; rest of co. ordinary. This closes the season, which I am told by Acting-Manager A. W. Thompson was successful, receipts being twenty per cent. larger than those of last season. Improvements, including the repainting of the interior of the house, will be made during the Summer.

Opera House (R. M. Allen, manager): McClusky and McGee's Madison Square co. gave two performances 23-24, when the co. disbanded and returned to Pittsburg.

BUTLER.

Opera House (John S. Campbell, manager): Frank S. Davidson 23 in Hans the German Detective to fair business. Audience evidently satisfied.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Zozo 21, to good house, giving a passable entertainment. Wallace and Co. Circus 21, to good business.

ALTOONA.

Mountain City Theatre (W. L. Plack, manager): John S. Murphy in Kerry Gow May 21, to a fair house. Entertainment was excellent and gave satisfaction to a fair audience.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Kittie Rhoades, supported by a good co., 21, week, presenting Pygmalion and Galatea, May Blossom, Bad Boy, Life of an Actress, Tom Sawyer, Fanchon and Clio. Business fairly good.

WILLIAMSPORT.

Academy of Music (William G. Elliot, manager): Lillian Kennedy 21, week, in Muggs' Difficulties, The Irish Widow, Two Orphans, Clipp, Bad Boy, and Kathleen Mavourneen, to extraordinary large business for this season of the year and inclement weather. The talented little actress made herself quite a favorite. She is very clever and her wardrobe is superb. Alf. Kelcy came in for a share of honors which he deserved. Balance of co. good.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Zozo 23, to a large and enthusiastic audience. Many of the specialties introduced were so well received that they were re-demanded. George H. Adams is a show in himself. Stage setting very fine. Next attraction A Night Off.

Item: Nat. McKenzie, chief usher at the Academy has gone West, where he expects to locate.

EASTON.

Opera House (John Brunner, manager); This house is now closed, it being the end of a very successful season. During the Summer the proprietors intend renovating the interior and making various improvements. The intelligence and activity of the new manager promises to insure a remarkably brilliant season, beginning in the early Fall.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Zozo came 22, giving satisfaction. Our season will be closed 1 by A Night Off co.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Clark's Comedy co. 21 26, to big business in the following plays: Galley Slave, Two Orphans, Pearl of Savoy, Shaughraun, Streets of New York, Danites and The Hidden Hand. Saturday matinee dolls given away and Saturday evening a silver water pitcher.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Charles Collins, assisted by the local dramatic society, presented his military drama, Fritz Stein, for the benefit of the Allen Rifles 23-26. Mr. Collins is a clever Dutch comedian and his songs were loudly encored. Of the local co. the Grace Harris of Gerty Miller is worthy of mention, the balance did fairly well.

Items: With the performance of Fritz Stein the season at this house closed, and the management changed hands, Mr. Newhart retiring. He will assume the management of the new Opera House at Bethlehem the coming season, and his friends wish him success. To your correspondent Manager Newhart has always been obliging and courteous. His successor, A. S. Grim, is well known and has acquired considerable experience in the business by being directly connected with the business affairs of the house during the past season; in the interests of the Music Hall Association, with but few exceptions, he has rebooked on application all the attractions booked by the present manager for next season.

RHODE ISLAND.

PROVIDENCE.

Westminster Musee (C. F. Handy and Co., managers): The chief feature for this week is the appearance of the Imperial Japanese troupe, in connection with a large co. of variety people. This week is the closing one of the season.

Keith's Gaiety Opera House (B. F. Keith, manager): This week Fra Diavolo will be sung, in connection with the latest novelties, by well-known artists.

Sans Souci Garden (W. E. White, manager): The opening week was not so successful as it would have been had the weather been pleasant. Barlow Brothers' Minstrels was the attraction. This week the Gilbert Comic Opera co. will produce Boccaccio and The Bohemian Girl. Under the Gaslight June 4.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): Following is a summary of the past season at this house: Wilson and Rankin's Minstrels Sept. 13; Florence Bindley 26-27; Barry and Fay Oct. 4-5; Mrs. D. P. Bowers 7-8; Cora Van Tassell 21-22; MacCollin Opera co. Oct. 31-Nov. 1-2; J. B. Polk 7-8; Prof. Lowanda 12-15; Two Old Cronies 16-17; Little's World 18-19; Rene 21-22; Templeton Opera co. 23-24; Devil's Auction 25-26; Haverly's Minstrels 28; MacCollin Opera co. (return) Nov. 30-Dec. 1-2; Marie Prescott 3-6; Louise Balfe 12-13; Marion Fleming 14-15; Patti Rosa 16 17; Charlotte Thompson 19-20; Charity Concert (local) 22; Shadows of a Great City 26-28; Katie Putnam Jan. 2-3; Robert Downing 4 5; White Slave 9; Held by the Enemy 13-14; Booth-Barrett 17; Wilson and Rankin (return) 24; James-Wainwright 25-6; Jim the Penman 27-28; Prof. Bristol Feb. 6-13; McIntyre and Heath's Minstrels 17-18; Emma Abbott 20-24; Levy March 1; Michael Strogoff 6 7; Milton Nobles 13-14; Adelaide Randall 26-27; Jefferson 24; Langtry 26-27; Gilmore's Band 14-15; Concert (local) April 18; McNish, Johnson and Slavin's Minstrels 27; Ye Singing Classe (local) May 16-22. Forty-three engagements were played against forty-one for last year and fifty for the year before. One hundred and fifteen performances were given against ninety-nine for last year and one hundred and thirty-six for the previous year. Five local performances against none for last year, and seven for the year before. Financially, this season has been more successful than the last. Manager Keogh leases again next season, and is now in New York securing attractions.

COLUMBIA.

Opera House (Eugene Cramer, manager): The week has been bare of any dramatic interest nothing but local talent occupying the house. The regular season closed 14 with Armstrong and Fitzgerald's Swiss Bell Ringers.

Items: Theo Stack, comedian, was sum moned here to attend the bedside of his mother, who died on Thursday last.—Mr. Cramer has played forty-eight companies the past season, many of them two or more nights. He is now painting new scenery for the Freundschaftsband Hall of Charleston, S. C.

TENNESSEE.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Helen Vaughn co. closed a two weeks' engagement to-night. She had very good crowds every night and also matinees. Very good show for twenty-five cents.

Items: The doors of the theatre close to-night, till next season.—A stock co. has been formed and a variety theatre is being reared on the corner of Vine and Crozier streets.

NASHVILLE.

The week of 21, has indeed been a gala one in Nashville, the great event being the military encampment and inter-state drill at West Side Park. The town has been running over with strangers.

At the Vendome theatre The Kirmess, under the direction of Mr. MacDonald, has been presented in really gorgeous style by over 200 leading society people, and the success, both artistically and financially, entitle it to mention as a very notable amateur performance. I do not remember ever to have seen a more beautiful spectacular display—pretty girls and dazzling costumes until you could not rest. The receipts will foot up in the neighborhood of $10,000. All over and above expenses goes to The Hospital of the Good Shepherd.

May's Opera House has done a successful week's business and the programme presented has been pleasing and interesting. Man

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Andrews, C. L.	Leslie, Harold
Anderson, W. C.	Levy, E. H.
Allen, Harry	Lowe, G. W.
Abell, Floride	Leigh, Helen
Archer, John	Livingston, Mrs.
Barrows, J. O.	Logan, A. B.
Bender, Albert	Locke, Charles E.
Barron, I. M.	Lotta,
Bell, Gus.	Longworth, D. G.
Bennett, Will	Lambard, W. D.
Burton, Carrie	Lane, J. A.
Brandon, Ona	Lander, Frank
Brigham, W.	Lowenthal, Max
Brandon, Lou	Lipman, Al.
Bell, H. C.	Lytton, W. L.
Bruaker, C.	Moore, William
Beaumont, C.	Marvin, Annie
Bradley, H. B.	Martin, Geo. O.
Byers, H. D.	Maynard, Alice
Bateman, V.	Marry, F. L.
Backus, Fred	McManus, Chas.
Burrill, J. F.	Mills, Geo. C.
Breen, Louis	Mineo, T. E.
Cooper, Geo. S.	McKay, Andrew
Campbell, J. W.	Maur, H.
Chapman, George E.	Metz, Prof.
Curtis, F. (2)	Meredith, Harry
Clark, H. M.	Morris, Geo. O.
Clark, D.	Mortimer, H. J.
Claire, E.	Mathews, C. E.
Cooper, Leo	Moulton, Gus
Conyers, Joseph	Mountford, Eva
Clark, Miss H. M.	McNair, Robert
Cook, Arthur	Mitchell, D. L.
Cooper, Jas.	Mitchell, Mason
Caldwell, J. M.	Marriott, Charles
Clemens, H. C.	Mack, Joseph
Craig, C. O.	Matson, F. S.
Clark, H. R.	Martinot, Sadie
Carhart, J. L.	Nobles, Milton
Crowell, G. W.	Norton, J. W.
Conway, Linda	Owen, Walter
Clarke, Creston	Owens, J. W.
Carpenter, Nettie V.	Owens, E. A. (Tel.)
Carpenter, Caroline F.	Ogden, Josh E.
Carlyle, Marie	Ousley, F. H.
Cauldock, C. W.	O'Neil, James
Canfield, W. T.	Perlet, Atermann
Christie, Jessie	Peck, L. E.
Crabtree, Lotta	Plympton, E.
Chapman, E.	Potter, Josie
Craigen, Maida	Putnam, Mar. E.
Daly, W. H.	Pollock, Miss E. F.
Dunham, S. J.	Pond, Edith
DeBeag, J. O.	Puttam, H.
Dell, Wm.	Polk, J. B.
De Schmidt, Louis	Petrovsky, Marie
Douglas, E.	Randall, Adelaide
Depew, H.	Rooney, Mgr. Pat
De Bar, Blanche	Rising, W. B.
Driscoll, Harry	Reynolds, Vivian
Dudley, C. E.	Russell, Harold
Elliott, W. T. (2)	Ritchie, I. G.
Emerson, William	Robb, J. H.
Eagan, L.	Redmond, J. R.
Ernest, R. J.	Rowe, E. L.
Ellis, C. T.	Raymond, Flit
Fiereson, Nell	Reed, Ethel
Fletcher, Theo.	Reed, Roland
Franklin, Nellie,	Rice, Fannie
Fawcett, Owen	Raymond, Lea
Foster, J. M.	Stafford, Wm.
Furst, Wm.	Stevens, H.
Foster, W. H.	Sweatman, W. F.
Farrance, Miss L.	Stone, E. G.
Forrest, A. H. (tel.)	Spencer, Edward
Gutman, V.	Semon, Zora
Gran, Robert (2)	Sellers, Harry
Gervaise, Ed.	Shattuck, Otis
Guthrie, F.	Simmonds, D. F.
Granger, Maud	Smith, A. H.
Glover, Lizzie	Stuart, Wm. M.
Gilman, A. B.	Scanlan, W. J.
Grandin, E. E.	Stropp, F. E.
Gallatin, Alberta (tel.)	Sewall, Harry
Gray, Alice	Train, G.
Gunter, A. C.	Travers, E.
Hughes, H.	Tompkins, W. C.
Hunsecker, S. C.	Tearle, O.
Hart, John	Thorpe, C. H.
Huntington, Grace	Templeton, John
Haberbers, Emil	Vender, Harry
Harrison, Fred.	Vane, Alice
Holland, Ethel	Vroom, F.
Hayden, Wm.	Vincent, C. E.
Hustad, H. E.	Van Leer, Sara
Hess, C. D. (Mgr.)	Van Veghten, E. H.
Hanlon, G. W.	Vincent, Alice
Hanlon, Maud	Von Duren, Mr. A.
Harley, J. F.	Verne, Harcourt
Hanchett, David	Weaver, Addison
Hill, George	Wilson, H. P.
Hanlon's Pantasma Mgr.	Williams, O.
Hunting, Percy	Wall, Geo. P.
Hageman	Winter, Annie
Hankalure, Walter	Walker, M.
Harris, Hamilton	West, W. H.
Inness, W. A.	Weston, F.
Jones, O. D.	Waters, Joe
Johnston, F.	Whalan, M. M.
Jarvis, F.	Wallace, M.
Jackson, Charles	White, M.
Janauschek, Mme.	Wilson, James E.
Jepson, E. D.	Waldo, H. H.
Jackson, H.	Walton, Carrie
Kennedy, Lillian	Winterburn, J. W.
Kendall, Lizzie	Warren, Ed.
Keene, T. W.	Williams, Tony
Knight, George S.	West, J. C.
Koehler, C. J.	Weathersby, E. A.
Kendall, Ezra	Whitlock, P.
Kimball, Jennie	Windsor, Helen
Keating, F. E.	Wallis, James

**** The New York Mirror has the Largest Dramatic Circulation in America.*

The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for thirteen weeks.
Free of postage.

Superior to Ice.

The brotherly love which pervades the Quaker City in proverbial prodigality, finds somewhat remarkable illustration in the affectionate regard which the Philadelphia *Item* entertains for THE MIRROR. Week after week that journal, in conformity with its kindly feelings, fraternally appropriates the larger share of its theatrical news from this paper. On the 13th ult. it presented, without credit, thirty-nine clippings from THE MIRROR, on the 20th fifteen, and on the 27th twenty-eight.

But our nimble-fingered contemporary does not rest content with the mere repetition of our articles and paragraphs. There are other means of exemplifying the commonwealth journalistic plan than in the familiar and wholesale utilization of our property. For instance, the *Item* demonstrates with what Macaire-like grace and *sang froid* one of these brotherly thefts may be committed by an adept. By the simple expedient of occasionally introducing the name of the *Item* into an interview or paragraph that first appeared in THE MIRROR, the impression is delicately conveyed that the said interview or paragraph was gleaned and written especially for our contemporary.

Truly, there is nothing like enterprise, aided and abetted by gall, in conducting a certain sort of newspaper—the sort of which the *Item* is a brilliant exponent. Old copies of our contemporary should be in unusually lively demand among undertakers during the coming hot weather. No experiment is needed to establish its superiority over ice as a cooling medium.

Stage Spasm.

A principal motor in the drama of contemporaneous human interest is spasm. Effects are reached not by the germinal development of an idea and the lift imparted to incidents by logical evolutions of passion and character, but by forced mechanical agencies and hoists engineered by a *deus ex machina*, pretty much as are modern office-seekers raised heavenward by the machinery of the political elevator.

Whatever is done on the stage seems to involve an extra strain on the facial expression, the bodily movement, and the tones of the voice. It is through the ultraism of the latter that it most finds vent. Instead of the flowing and easy utterance and billowy cadence attaining by degrees its climax, we have the impigning suddenness of the opening of a canal lock and sending the vessel through by stress. The common sense of the better method is illustrated in a recent trial involving the will of a millionaire merchant.

The attestation clause was read in a loud voice, the witness testified. It sounded, quoth another witness, as if the reader wanted the hearer, a chief party in interest, to hear what was read.

"Did you understand that she had a 'convenient hearing'?" "I did not. I think if she was here to-day I would have no difficulty in making her hear me by distinct enunciation better than by raising my voice." This *nisi prius dictum* is confirmed by universal experience. It is the penetrative, rhythmical tone which goes furthest and is heard most clearly. It was so in the singing of Jenny Lind, whose gently delivered notes rose from the platform at Castle Garden, passed through the open windows of the lofty dome and were heard distinctly and enjoyed by floating people upon the water on the outside of the castle.

The same with Edmund Kean, whose whispers echoed through the house. And the undertone of Rachel's marvelous utterance rolled along, carrying with it the attention and the hearts of her audience.

Personal.

HARRISON.—Maud Harrison has been re-engaged by A. M. Palmer for next season.

DIXEY.—Henry E. Dixey closes season this week, and leaves for Europe late in June or early in July.

SMITH.—Mrs. Sol Smith and her daughter, Alice Brown, will spend the Summer at Spring Valley, in this State.

D'ARVILLE.—Camille D'Arville has made a pronounced success of the character of Anita, in The Queen's Mate, at the Broadway Theatre.

ALDRICH.—Louis Aldrich sailed yesterday (Wednesday) from Liverpool for this city on the *City of Rome*, and will arrive here about June 7.

CHEATHAM.—Kitty Cheatham, who is at present at her home in Nashville, Tenn., will probably sail for Europe about June 1, returning in the Fall.

PARSLOE.—Charles T. Parsloe has gone into Summer retirement at Branchport, and will remain there until Sept 1, when he will tour the country with A Grass Widow.

FOSTER.—That admirable actress, Augusta Foster, who has closed with the Fred. Warde company, is stopping at the Gilsey House. She has not yet signed for next season.

ELLSLER.—Effie Ellsler will spend the Summer at Port Chester, where she has recently taken a handsome residence. With her will reside her father, John Ellsler, her mother and her sister.

ARONSON.—Edward Aronson, whose health has been somewhat affected by the hard and continuous work that he has done at the Casino—a more conscientious business manager does not exist—will go to the Adirondacks for a long rest as soon as the weather grows warmer.

GARRICK.—T. E. Garrick, who for the past six seasons has been the subject of extremely favorable notice from all parts of the country for capable work in Fred. Warde's company, is now at liberty for an engagement. Judging from the voluminous and flattering opinions of his acting we should believe Mr. Garrick has an enviable future.

FISCHER.—Alice Fischer, after having played the leading parts in Frank Mayo's company for several seasons has concluded to make a change. She is looking for an engagement where her abilities will have ample scope. Miss Fischer was offered leads with Booth and Barrett last year, but her loyalty to Mayo impelled her to decline an offer which would undoubtedly have accrued to her professional advantage.

SHERIDAN.—The first page of this week's MIRROR is graced by a portrait of that very comely and talented actress, Emma V. Sheridan. Since she first appeared at the Lyceum Theatre, a comparatively short time ago, Miss Sheridan has advanced rapidly in her profession. She is one of the most gifted members of Mr. Mansfield's clever company, her work showing rare aptitude and superior intelligence, and also displaying an artistic quality which is usually found only after years of experience. Miss Sheridan possesses literary ability of a most promising order. Her poems exhibit great sensibility and marked originality, while her prose is sprightly and ample in style. Miss Sheridan is a frequent and valued contributor to THE MIRROR.

Mr. Pigott Discloses His Plans.

J. W. Pigott sailed for England yesterday (Wednesday) on the *Egypt* in company with his business manager, Edward Michael.

"While I am away," said Mr. Pigott before he started, "I shall produce a play of my own—a comedy-drama—at a matinee in London. I shall be back here the last week in July, and on the first of August begin rehearsals of Fitznoodle. I shall produce it in this city on August 20, opening the season at the Fourteenth Street Theatre, which I have secured for three weeks.

"Two points in connection with this enterprise I would like brought out clearly. One is that the play is not what is called farcical comedy It is a society comedy, without singing or dancing. The other point is that I have no intention of starring. I shall star the piece. There are ten men's parts in the play quite as good as mine, and Luke Martin has been engaged for one of them. I shall have a thoroughly first-class company, and if the piece is the success I expect it to be I shall make it the nucleus of a comedy company to produce similar plays. I have made no arrangements other than the securing the Fourteenth Street for the opening, but if the play goes I shall have it booked for a tour."

Mr. Paulding to Play at the Square.

"I have been engaged by J. M. Hill for next season for the new Union Square Theatre," said Frederick Paulding to a MIRROR representative yesterday. "I am not to travel, for which I am most thankful, and, with one or two exceptions, I am to appear in all the plays produced at the Square during the season. Mr. Hill has been most liberal to me in every way, and I am happy in being able to remain in the employ of a manager who, during my five years' service with him, has always treated me with the utmost kindness, generosity and justice.

"I shall appear with Helen Barry on Sept. 3, and support her during her city engagement. During the season I shall have an opportunity of appearing in one or two very strong roles. I shall study them during my vacation, which I will probably pass in the Green Mountains.

Messrs. Knowles and Morris on Top.

On Saturday night the season closed at the Grand Opera House, Brooklyn, and immediately thereafter a gang of workmen entered and commenced the work of demolition. It is proposed by the successful lessees, Messrs. Knowles and Morris, to transform it into one of the handsomest theatres in the United States. The alterations will be radical, only the walls of the present structure being left. The proscenium arch will be torn down, and another built nearly ten feet further inward than the line of the present footlights, allowing a stage eight feet deeper than the present one, and slightly higher. It will also be widened about six feet, making it forty-five wide by forty-six in depth. It will permit settings of the largest dimensions. All the improvements of the modern first-class stage will be incorporated. The old scenery will be discarded, and entire new sets, painted by the best artists, substituted. The stage will be so reconstructed as to permit the presentation of the most gorgeous and elaborate spectacle as well as the cosy scenes of the domestic drama.

The auditorium will be entirely new and handsomely furnished throughout; 680 of the latest improved folding-chairs, costing $7 50 apiece, will be placed on the first floor, while the balcony will contain 570. There will be eight private boxes, four on each side, one over the other, and modeled after those in the Broadway Theatre. Nothing but incandescent lights will be employed in lighting the theatre. The contract price for the alterations is $10,000, with probably $2,000 or $3 000 more for extras. It is possible, if time will permit, that the front of the house will be remodeled. The lessees are enthusiastic in their belief that when finished the Grand will be the most thoroughly equipped theatre—or at least one of them—in the United States.

Recognizing their thorough fitness to pilot the destinies of the beautiful new Amphion Academy in Brooklyn, E. D., the trustees unhesitatingly accepted the bid of Messrs. Knowles and Morris, and now these gentlemen are the sole lessees of this new temple. They will conduct it on the same principles that have characterized their occupancy of the Grand, and as they have won a tenable position in the esteem of the Brooklyn people as leading amusement purveyors, the trustees evinced a business wisdom in accepting them as their lessees. The contest, however, was a warm one, and the friends of the former lessee, C. M. Wiese, struggled heroically to have him reinstated, but his limited knowledge of the business and the mistakes made in his contracts with companies wherein but little profit would accrue to the theatre, decided the trustees to place the management in more experienced hands; hence the selection of Messrs. Knowles and Morris.

It is to the credit of these gentlemen that during the present season their attractions at the Grand have been uniformly of the unobjectionable kind, more so than at any other Brooklyn theatre, and that in merit they have ranged from respectable melodrama to the highest form of classic tragedy. The people of the Eastern District can confidently anticipate representations worthy of their countenance and of their beautiful theatre.

Col. Morris will manage the Grand, while Mr. Knowles will take his seat in the office of the Amphion. Both theatres will be opened on Sept. 1.

The Jefferson and Florence Combination.

Among the crop of rumors in circulation during the past week was one to the effect that Joseph Jefferson and W. J. Florence, incited thereto by the great success, both financial and artistic, achieved by the union of Booth and Barrett, had determined at some not far-distant date to enter into a similar "combine." For the purpose of discovering just what foundation there was in the report a reporter called at the Fifth Avenue Hotel to see Mr. Florence.

"I should like it very much," said Mr. Florence, when asked whether the project mentioned was in contemplation. "And it may occur in the future perhaps, but not at present. Mr. Jefferson's arrangements are entirely concluded for next season, and so are mine. By the way, this is not a novel thing to me. That suggestion has come from friends, anonymous correspondents and others. I should like it immensely, and it seems to me that it might be a good combination.

"I would quite willingly play Lucius O'Trigger in The Rivals, Zekiel Homespun in The Heir-at-Law, and John Perrybingle in The Cricket on the Hearth Then again we might play double bills. Yes, indeed, I should be quite content to wind up my career with such an association.

"Now, as to my actual plans. There are two marriages soon to be solemnized—one of my niece, Marie Williams, daughter of Barney Williams, and that of the daughter of Commodore Tooker. When they are over, about June 10, I shall go on my regular fishing trip, returning about July 15. Rehearsals will begin sometime afterward, as I do not open my season until Oct 15 at the National Theatre, Washington. My next season will be under the management of Alf. Hayman, and the principal play of the repertoire will be Heart of Hearts, for which special scenery will be carried with a view to giving as complete a production as possible. A number of people have been specially engaged for the play."

The Church and Stage Discussion.

The opinions that were presented some time ago by THE MIRROR and the *Christian Union*, respectively, on the Church and Stage question, have excited a good deal of comment and criticism both in the secular and religious press. We give below a few of the more readable of these articles in the belief that they will interest our readers.

Pittsburg Methodist Recorder.

THE MIRROR, of a recent date, contained the views of several ministers and others who had been interviewed in regard to the relation of the church to the theatre. The views expressed were such as might naturally be expected from the persons interviewed. Some were decidedly opposed to the drama, others in favor of it, and others again desirous of giving it a qualified approval. The general truth, which everybody knows, that as men aspire to a high standard of piety, the theatre is condemned and discarded, and as they become formal and indifferent to true religion, or opposed to all religion, they approve of the theatre and defend it, is very clearly presented in the views expressed in this symposium, as THE MIRROR calls it. We think that the opinion of a man who would substitute Shakespeare for the Bible, should not have much weight with anyone who desired religiously to form a correct estimate of the modern theatre. What the theatre might be made, as a means of contributing to the gratification and pleasure of the pure and the good, is not the question, but what it is, designed to gratify the corrupt tastes of the most morally debased classes of society. This is the theatre with which we have to deal, and not an ideal one which never existed. As persons become truly religious, they lose their taste for the theatre, and it no longer affords them pleasure. As they lose their enjoyment in religion, they naturally seek pleasure in world gratifications. We never see a truly pious, Christian worker an attendant on the theatre, and we never see a theatre-going professor of religion an earnest worker for Christ in the church or anywhere else. This should of itself settle the question as to the influence of the theatre.

San Francisco Jewish Times.

The *Christian Union*, a leading religious journal, in a recent issue contained a symposium of interviews with actors and managers in the relation of the Church to the Theatre. The editor, Rev. Lyman Abbott, successor in the pulpit of Henry Ward Beecher, published the symposium in order to let his readers know what the other side had to say in their defence. He then asked if any responsible dramatic journal would show a like generosity and give its readers the views of ministers on the interesting subject. THE NEW YORK MIRROR, the organ of the theatrical managers and dramatic profession of America, courteously responded to the request of Rev. Mr. Abbott, and its issue of April 21 publishes nearly twelve columns of interviews with leading clergymen and others, and one gentleman whom it would be a great piece of immodesty to term a clergyman, namely: Robert G. Ingersoll. In addition, THE MIRROR devotes two columns to an editorial on the subject. All the orthodox ministers interviewed, as might be expected, denounced the theatres, but a Catholic priest, Rev. Thomas J. Ducey, expressed the opinion that his church did not interfere with the legitimate pleasures of the people as applicable to theatres. Rev. Robert Colyer (Unitarian), thought the legitimate drama was wholly good. Several medical men expressed themselves favorably toward the theatre. The gem of the interviews, says THE MIRROR, is one held with Col. Ingersoll. It is characteristic of the man. He is an ardent and even passionate admirer of the drama, and it is needless to say that his opinion was eulogistic. It is a wonder that the journal named did not have a chat on the subject with some of the more noted rabbis of New York. It may interest our contemporary to know that it is a common saying here that if it were not for the generous support of the Jewish citizens first-class operatic and dramatic representations could not be successfully produced in San Francisco.

Wilmington Star.

THE NEW YORK MIRROR, a dramatic paper, has a symposium upon the theatre. Among the contributors is our old friend, Rev. Dr. Deems. He, of course, takes ground squarely against the modern stage. He could not do otherwise without forgetting his early training and the commission of his maturer manhood. He well asks: "If every theatre on the planet were closed for five years, would the world be worse?" We agree with him heartily in the opinion that Goethe's Faust is "a very bad book." Rev. Dr. Buckley, one of the ablest of Northern Methodists, is also opposed out and out to the theatre. We think he is not so just and discriminating when he puts in his *index expurgatorius* Goldsmith's charming comedy, She Stoops to Conquer, about the purest and best comedy ever written. Goldsmith's other delightful comedy, A Good-Natured Man, is a fit companion piece; not so good, perhaps, but still of rare excellence and interest. These cannot hurt any pure mind by reading them.

But the stage is not without friends even among the Northern clergy. Rev. Dr. Lyman Abbott, who is preaching for the time, we believe, in Beecher's pulpit, and is a divine of eminent abilities, is not a decided enemy to the theatre. He would have it to so hold the mirror up to nature as to correctly reflect the vices, as to make them "abhorrent, and to so portray virtue as to make it attractive." Rev. O. H. Houghton, of the Episcopal church, and Father Ducey, of the Roman Catholic church, write in favor of the drama. Col. Bob Ingersoll is among the contributors, and he takes a decided stand with those who defend the theatre. In the South there is scarcely any difference of opinion among the clergy of nearly all of the leading denominations as to the evils of the theatre. You will find but few defenders of the stage in the South among evangelical Christians. Rev. Dr. Kelley, of the Southern Methodist Church, tried his hand at upholding the theatre and at ridiculing a preacher in his own denomination for denouncing it, and he got himself in very hot water. But it is a fact that there are thousands of members of the various Churches who do attend upon theatres. The Richmond *Christian Advocate*, the ablest of all Southern Methodist papers, had some stinging paragraphs, and the last number contains this paragraph:

"There seems to be an epidemic of worldliness at this time. Booth and Barrett went through the State, and church members flocked hundreds of miles to the cities where they played. Methodist stewards and deacons and elders giving money and influence to this school of vice—the modern theatre! Is it not time to call a halt all along the lines!—*Texas Cor. St. Louis Advocate*. Now we see why three Bishops have rushed to Texas."

San Francisco Report.

THE MIRROR has taken up the gauntlet thrown down by the *Christian Union*, and dared in two and a half pages to express the opinions of the following eminent men on the question of the relation of the church to the theatre: Robert G. Ingersoll, Rev. Charles F. Deems, Rev. J. M. Buckley (whose opinion was especially asked for by the *Union*), Rev. George H. Houghton, Rev. Robert Colyer, Rev. Thomas J. Ducey, Rev. E. Walpole Warren, Mrs. Barton Harrison, Dr. Egbert Guernsey and Dr. T. S. Robertson. A more comprehensive selection could not have been made. It is needless to say that the weight of the opinions were on the side of legitimate drama.

Christian Union.

Our recent symposium, with the accompanying editorial, on the Stage and the Church, has accomplished one of the objects we had in view. It has lifted the topic, so far as our readers are concerned, out of the low plane of partisan controversy into one of dignified, calm and fair-minded discussion. THE MIRROR has published accounts of this symposium, has met the effort of *The Christian Union* to promote kindlier feeling between the actor and the preacher in the kindliest spirit, and has recognized that the fault in the antagonism hitherto apparently existing between the two has not been wholly the fault of the pulpit. We wish that we could, but we cannot, say as much for the professional religious journals.

A correspondent last week put tersely and ably a serious and weighty objection, which operates, we doubt not, in the minds of many of the clergy as fair-minded as he appears to be. There are, he says, publishers who will not print an immoral book, but he asks where, outside possibly of one or two of the great cities, is the theatre that will not put on the stage an immoral play. He objects to going on Monday to see Julius Cæsar in a house where next Monday the Black Crook may be performed. We ask our dramatic friends if this objection is altogether prudish or unreasonable.

A second correspondent this week considers what is the most serious philosophical objection to the theatre, that it arouses emotions without harnessing them to action. He shows, it appears to us quite conclusively, that this objection applies equally to the novel and even to the pulpit. The fault is primarily with the hearer, who, having his emotions aroused, by poem, story, lecture, sermon, or drama, must, in the nature of the case, find for himself the occasions for their exercise. We hint here in a paragraph the thought of our correspondent, which is put with great clearness and cogency, and which has its moral bearing on actor, writer, preacher, and audience, to whose candid consideration we commend it.

We have received a letter from a third correspondent, apparently not intended for publication, in which he raises a still more fundamental question, which we have asked him to put before our readers more fully in a formal article. Meanwhile we report it here briefly, and as briefly our own view of it. He asks whether we are not to consider the effect of the stage on the players as well as on the audience. Have we a right to encourage by our presence a performance which is as destructive to the Christian life of the performers? Is not this a vital question to be considered? We certainly think that it is. No Christian has a right to make gain for himself by the loss of another; least of all has he a right to seek amusement, or even culture, at the sacrifice of the moral welfare of others. We condemn the ancient Romans who found their amusement in looking upon gladiatorial combats, which meant wounding and death to their fellow-men. We condemn the Spaniards for finding their amusement in bull-fights, for the same reason. But wounding of body is unimportant in comparison with wounding of soul; and if the dramatic profession necessarily involves the moral and spiritual deterioration of the members of that profession, Christian men cannot consistently patronize the theatre.

But in considering the question whether the dramatic profession is consistent with the maintenance of a pure Christian character, we are not to look solely to past experience for an answer. The question is not whether the theatre is morally dangerous to the players, nor whether it has proved morally destructive to some or even many players; but whether it is necessarily so destructive. Any candid reader of English history will admit, probably, that the priesthood was a perilous profession in the time of Henry VIII., but most ministers will agree that this was a reason, not for abolishing the ministerial profession, but for reforming it and changing the conditions which environed it. Most readers of Boswell's "Life of Johnson" will agree that the moral atmosphere of the literary profession was in the time of Johnson quite as vitiated as the moral atmosphere of the stage to-day, but Christianity has purified the moral atmosphere of the literary profession, and it is no longer dangerous or demoralizing to belong to the circle of authors. Most of those who are familiar with the facts will, we think, agree that the moral atmosphere of the reporters room in a great daily newspaper office is quite as bad as the moral atmosphere of the green-room, though the nature of the danger is different. No Christian, however, proposes to stop buying daily newspapers on that account, nor to refuse social fellowship to those reporters who survive the demoralizing influence of Bohemian society. If the vices which have undoubtedly been characteristic of the dramatic profession and inherent and essential, then all Christian people should unite in condemnation of the drama, and in the endeavor to close the doors of the theatre. We do not believe this to be the case We think the church is partly responsible for the vitiated atmosphere of the stage, because it has excommunicated, practically, all those who have gone upon the stage. It has first cast them out, and then condemned them for being outcasts. It has magnified the vices, and has ignored the virtues which have triumphed over the vices; so that we venture to say that there are not a few Christian people in this country who would receive with entire incredulity the statement that there are eminent actors and actresses who are consistent and conscientious communicants in the Christian Church. If the theatre cannot be clean from front entrance to rear exit, it has no right to exist; but we believe in the power of Christianity to cleanse it, for we believe that it has power to consecrate every native faculty of man; we believe the dramatic faculty to be native to man; and we therefore believe in the power of Christianity to cleanse and consecrate the dramatic faculty. And we propose to exert such influence as we possess in the direction of cleansing, not in the direction of destroying, because we believe in an entire and consecrated manhood, not in one that is imperfect and mutilated.

The Usher.

In Ushering
Send him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

If James O'Conor is even slightly unsound of mind he should not be held responsible for the claims recently made by some members of his late company, who sought to satisfy their judgments against the poor man by levying on his watch and other personal belongings. A debt incurred by one suffering from dementia is not collectable at law. The people that have profited by O'Conor's acting mania are, in my humble opinion, no better than harpies. It is none the less culpable of them to reflect that he has no relatives with gumption enough to protect him in his property. As for the alleged "actors" that played with O'Conor at the Star there were but two who were fit to support even him. They ought to have blushed to demand payment for their histrionic atrocities.

* * *

William T. Carleton writes me a letter contradicting the statement, made on the authority of one of his friends in last week's MIRROR, that he was prostrated with rheumatism. "There is not the slightest foundation for this report," says Mr. Carleton, "and I cannot imagine how it can have happened. As your paper is widely quoted in the out-of-town press such a rumor is liable to seriously prejudice my business interests I never was in better health in my life, and all last week I made a double jump of about twenty feet in the death-scene in Fra Diavolo. That doesn't look much like rheumatism, does it?" I'm glad to know that the favorite singer is in trim for such gymnastics. His absence, even for a short time, would make an irremediable gap in the company that bears his name.

* * *

The better class of New York journalists have a club of which they may be proud in the new Fellowcraft, which recently came into existence. Its two hundred members include the pick of the writers for the weekly and daily papers and the magazines. In admitting members a premium was placed on character, and the result is an organization whose complexion is eminently representative and whose tone is unexceptionable. The atmosphere of the Fellowcraft's handsome club-house on West Twenty-eighth street is decidedly pleasant. We have had too many "bohemian" clubs for journalists—here is one that is intended for the gentlemen of the press. It cannot fail to exercise a beneficial influence upon journalism in the metropolis, and it has begun in the right way to make that influence powerful. The editor of the *Century* magazine is the president, and many well known writers are associated in the management.

* * *

The Sage has been wandering in the classic glades and bosky dells of the Central Park, but he hasn't caught sight of a single Dry-ad. They have all turned to Naiads.

* * *

The manager of almost every company that plays with Father Duff up at the Standard, complains of the one-horse way in which things are conducted there. Harry Kennedy was saying to me yesterday that of the printing he provided for the New York engagement of Lights and Shadows, so much was left unused by the Standard people that he was able to bill the whole city of Philadelphia with it for next week. Last Wednesday the debonnair Jimmy Morrissey argued for several hours with Mr. Kennedy on the advisability of the latter's getting out one hundred thousand dodgers, to be dropped in quantities into busy Broadway from the roof of the Equitable and other big buildings along the thoroughfare. The dodgers were immediately supplied, but up to Tuesday the eager and enterprising Mr. Morrissey hadn't put them out. It is for these and similar reasons that the Standard goes by the name of The Morgue among many the atrical people.

* * *

The Actors' Fund benefit in Boston last Thursday was a complete success. The net proceeds reached $2,631. Some time ago Messrs. Booth and Barrett promised that the Fund should receive $5 000 from this affair, and they now announce their intention of jointly adding the necessary amount to the receipts.

* * *

Marie Roze, says a contemporary, is about to begin a tour around the world. From his recollections of her, our Sage remarks that Marie had been round for a good while.

* * *

Harry Miner's kindly suggestion that the flowers received by actresses shall be sent to the Actors' Fund for distribution among the sick under its care, is an admirable one, and I hope it will meet with a generous response. The custom has been in vogue for some time among the ladies connected with several London theatres.

The Fund's Meeting and Anniversary.

The arrangements for the regular annual meeting and the celebration of the seventh anniversary of the Actors' Fund have been completed, and they forecast a notable day in the history of the institution.

At half past two the members of the Association will gather at the Fund headquarters, 145 Fifth avenue, for the purpose of hearing the year's reports, and electing officers and trustees for the ensuing year. Only those enrolled on the membership books of the Fund will be admitted to these proceedings

At four o'clock on the same afternoon a sort of jubilee meeting will be held at the Madison Square Theatre. To this all members of the profession are invited. Distinguished guests will occupy the stage and boxes, and the Fund Association and others will fill the body of the house. Coupon tickets are being issued to applicants at the Fund rooms. Among the guests invited and expected to be present are Mayor Hewitt, Gen. W. T. Sherman, and probably President Cleveland.

The programme will include an address by President Palmer, describing the work accomplished by the institution during the past year Col. Robert G. Ingerboll and Dion Boucicault will also deliver addresses Musical selections will intersperse the remarks of the speakers

The exercises promise to be most interesting, and the names of the speakers will doubtless draw a large crowd of professionals to the Madison Square

The James Wainwright Season.

Gus Mortimer called at THE MIRROR office on Tuesday, and waxed eloquent over the success of the James Wainwright company.

"We have played a season of thirty-eight weeks," said Mr. Mortimer, "in fact longer than any other tragedian's. The financial results have gone away beyond my most sanguine expectations, and the profits are more than double what they were last year. It not only shows the great hold that Louis James and Marie Wainwright have obtained on popular favor, but that people will flock to see a legitimate repertoire if presented by a first class company of actors. You know that Mr. and Mrs. James have always surrounded themselves with a competent support

'Our tour extended as far West as Denver, and we traversed a large part of the Southern route. We played to the banner business of the season at Bidwell's Academy in New Orleans, and the box-office returns were equally gratifying at St. Louis, Memphis and Louisville. With the exception of Booth and Barrett we played to the largest houses of any company on the road presenting a legitimate repertoire. The New York papers devoted a great deal of intelligent criticism to the acting of Louis James and Marie Wainright during their recent engagement at the Fifth Avenue Theatre, and they had crowded houses every night It was no doubt owing to the pronounced artistic and financial success of that engagement that Western managers, whose offers of sixty per cent had been refused, telegraphed offering to close at seventy, and in some cases seventy-five per cent."

"How far West does the James Wainright troupe travel during the coming season?"

'We shall play eight weeks in San Francisco and elsewhere on the Pacific coast. Al Hayman has been trying to secure Mr. and Mrs. James for an engagement at his theatre for the past two seasons, being fully aware of their popularity with San Francisco audiences when they appeared there in Mr. Barrett's combination. We have virtually booked for the entire season. All the old plays and nearly the entire company will be retained The School for Scandal and As You Like It will be added to the standard repertoire next year, and during the ensuing season Mr. and Mrs. James contemplate a metropolitan production, on a grand scale, of a new drama they purchased some time ago. We opened to a splendid house at the Academy last Monday, and I have no doubt that the box-office receipts will show the same successful record on Saturday that has been exhibited for the past thirty-seven weeks.

"Where do you and your stars summer?"

"Well, Mr. and Mrs. James will, of course, return to their charming cottage at Nahant. I have purchased a place called Elm Tree Farm, at Rye, N Y., where I propose to luxuriate in fresh air and rural recreation, free from the wear and tear of theatrical management, and all the other ills that flesh is heir to."

Mr. Abbey and the Perruquier.

Helmer and Lietz are indignant over the threat of a representative of Abbey, Schoeffel and Grau, that they will be exposed as "the biggest swindle" in New York. Mr. Helmer sends the following statement to THE MIRROR for publication:

"Early in January Mrs Henry E Abbey sent for us for the purpose of taking her order for the coiffures to be worn in L'Abbe Constantin. One hundred dollars was the cost of the wig she selected Having done the work for the leading ladies at Wallack's since 1874 I was anxious to try my best for the new manager's wife, who expressed herself as highly pleased when I delivered the goods. We sent in our bill for the $100 and received an instalment of $50 No objection was raised about the amount of the bill, and we waited for our balance for about three months, when hearing of the intended departure of Mr. and Mrs. Abbey we sent up a duplicate bill.

"No attention whatever was paid to it The day before the date fixed for the departure Mr. Lietz went to Mrs. Abbey's private address and was told the lady was out The next morning when he called, he was told that the money had just been sent him. The messenger never arrived. In the afternoon another call was made and was given the same story about the messenger. He demurred to this and was confronted by Mr. Abbey who was about to settle the bill when a side door was hastily opened and a very angry woman, with the exclamation, 'This is an imposter. These people are swindlers. You shaun't pay this bill, you shaun't pay,' rushed up to Mr Lietz and bodily pushed him out of the hall and outside the door.

"This act was performed by Mrs Abbey herself Mr Lietz remained on the stoop a moment or so, when Mr. Abbey opened the door and offered to settle for $25 cash. Mr. Lietz had quantly refused the offer, whereupon Mr. Abbey said, 'I am perfectly responsible and willing to pay my wife's debts Make out your bill and I will see that my representative at the office will settle it' A week or so ago I went into the office and inquired for Mr Abbey's representative. The occupant of the office told me he was Mr. Abbey's representative, and when I told him my errand, he said: 'Heimer and Lietz are the biggest swindlers in New York. You can tell them so with my compliments. I shall tell all my friends and acquaintances to look out for them and have nothing to do with them. This man threatens to injure us in our business He does so at his own risk. I trust that in the last eighteen years the faithful services we have performed have made us at least a few friends. We can stand a great deal but this hireling's actions toward us are more than we will stand."

An Unfounded Rumor.

The rumors that have been current of late—the source of which is unreliable—that the business relations between the proprietors and present lessees of Wallack's Theatre were about to be dissolved are found, on a very little investigation, to have been groundless At the theatre it was learned that all arrangements had been made for next season and that the stars already announced—Coquelin, Damala, Hading, Mary Anderson and Mrs. James Brown Potter—would all appear as announced.

At the residence of Lester Wallack in West Thirty-fourth street that gentleman, who was too ill to be seen, sent a reply to a written question that so far as his knowledge went there were no changes whatever to be made.

Some Epigrams by Fred. Marsden.

Fred. Marsden, the dead dramatist, used to say that he would rather attempt to write a tragedy than a newspaper article But once at the request of THE MIRROR he wrote some epigrams for publication Here they are:

A good fellow—One who hesitates before some obstacle in life, helps another chap over, and gets kicked for his pains.

Antiquarian—A human crab, facing the past and walking backward to the future.

An old woman who paints—Age holding up a flag of truce to Time

Jealousy is so much a part of woman's nature that there can hardly be a doubt that Eve inspected Adam in order to assure herself that he had given no more ribs to any other woman.

Dreams—Indigestion
Love—Dreams without the indigestion.
Marriage—Indigestion without the dreams.

Life's but a span within Fate's keeping;
We seize brief joys while Care lies sleeping.
'Tis but a dream where fears and hopes abound;
Death sounds the waking, and the truth is found.

Gossip of the Town.

Harrigan's Park Theatre is for rent during June, July and August

Dore Davidson will close his Dr. Jekyll and Mr. Hyde season on June 9

Manager Miles is in Cincinnati, a close attendant on the Latonia races.

Jake Tannenbaum, the Southern manager, arrived in the city on Sunday.

Jennie Kimball has entered into a one-year's contract with Charles Fostelle.

Gustave Frohman has leased his Modjeska cottage at Stamford, Ct., to S. B. Price.

Marie Carlyle, of the Boy Hero company, has arrived in the city, and is at liberty.

Carl Herrmann denies the report that the firm of Conried and Herrmann is to dissolve.

C. B. Hess is shortly to begin a season of grand opera in Schlitz's Park, Milwaukee.

Francis and Alice Galliard announce that they are at liberty for the Winter season.

Charles T. Vincent is engaged upon a play designed for Mr. and Mrs. W. J. Florence.

Zozo, which is now in its third continuous year on the road, continues without stopping.

Georgie Dennin, Sylvia Gerrish and Hannah M. O'Keefe have been added to the cast of Nadjy.

Theodore Bendix has been re-engaged by John Stetson as musical director of the Globe Theatre, Boston.

The Actors' Fund annual meeting will take place next Tuesday in the Fund rooms at half-past two in the afternoon.

Milton Nobles will commence his fourteenth annual tour early in September. From Sire to Son will be his resistance piece.

Sydney Chidley is prepared to furnish managers with estimates for painting and renewing stock scenery during the Summer.

A melo-drama, said to be exceptionally strong, is offered for sale at C. A. N. Smith's gallery, Thirteenth street and Broadway.

Walter S. Baldwin, of the Baldwin-Melville combination, proposes to have three dramatic companies on the road next season.

The Casino roof-garden, which has been kept closed on account of the weather, was opened for the first time last (Wednesday) evening.

Herrmann's performance at the Academy of Music on Sunday night, in aid of the building fund of the Press Club, netted about $3,000

Jay Rial contemplates going into commercial life, and thinks of joining a syndicate of Mexicans contemplating improvements in Nicaragua.

The vocal music incidental to the new play, Among the Pines, shortly to be produced in this city, will be under the direction of Woolf Marks.

J. W. Shannon sailed for Europe yesterday (Wednesday) on the *Persian Monarch*. He will return in time to open with James O'Neill's company.

Maude Wentworth will star next season under the management of Sam W. Lynch in an adaptation of D'Ennery's L'Espouse, which will be called The Wife.

George E. Poulette, the comedian, died May 30 at the New York Hospital. He will be buried in the Actors' Fund plot, Evergreens Cemetery, to day (Thursday).

The Margrave of Bobrumkorff, as personated in Nadjy at the Casino by Fred Solomon, is one of the features of the opera. He sings the music with a tuneful conception, and extracts any amount of fun from the part. He has rapidly developed into a favorite of the first rank.

Samuel Bernard, late comedian of the Lost in London company, has settled for next year with C. R Gardiner for the George H. Adams He, She, Him and Her company.

Manager Keogh, of Charleston, is in town. He reports that the outlook is bright in his section of the South, and that the last was the best of any previous season at his Academy.

Dave Williamson, the flute and piccolo soloist, now playing in the orchestra at Miner's Newark Theatre, is at liberty for Summer engagements.

The second week of Corinne in Philadelphia opened on Monday night to enormous business. Standing room only was the word at half-past seven.

Thomas Baker, treasurer of the Bunch of Keys company, has injured his leg in Chicago, where he is at present forced to rest on account of the accident.

Wilbur M. Williams warns parties other than Martin Golden against producing his copyrighted plays, The Little Duchess and Jo, a Mountain Fairy.

George Nash, who took Geoffrey Hawley's place in Joseph Jefferson's company during the Spring tour, has been re-engaged, with his wife, for next season.

Edmund Collier will play a supplementary season of two weeks, beginning on June 11, at the Windsor Theatre, and from there going to Providence on the 18th.

The Academy of Music will undergo extensive alterations during the Summer. An entrance on Fourteenth street will be among the needed improvements.

William Redmund desires to sell the romantic drama, René He has other pieces to dispose of also. He may be addressed at the Boston post-office, care of H. F. Hill.

The three-act musical comedy, Half A Dozen Raw, by Abel McKenzie, of Philadelphia, will shortly be produced in this city or Brooklyn by Gus Bruno and Dan Williams.

Owen Westford and wife (Susie Russell) and Ella B. Gardiner have signed with Parsloe's A Grass Widow. Arthur G. Thomas has been engaged as business manager.

W. J. Trowbridge, proprietor of the Elmwood Opera House at South Framingham, Mass., desires a good lessee, or he will rent the house for a number of years.

A Possible Case will open next season at the Hollis Street Theatre on Sept. 3, for four weeks. The piece then comes to the rebuilt Union Square for an indefinite run.

Among the people engaged to appear in The Parvenues, at the Amphion Academy, next Monday are: Marie Hartley, Nellie Leffingwell, Lizzie Hardy and J. L. Edwards.

B. J Hagenbush, proprietor of the Allentown (Pa) Academy of Music, has leased the building to the State National Guard. He intends to sell the stage paraphernalia.

Fred. W. Peters, for the past four years with Margaret Mather, has received an offer from M. W. Hanley to become a member of Harrigan's Park Theatre company next season.

Edwin Warner, business manager of Hanlon's Fantasma company, sailed for Europe on Saturday last from Boston to pay a visit to his family in Paris. He will return early in July.

Horace Cranford, manager of the new Opera House at Athens, Ga., is now busily booking attractions for coming season. Athens is a first class show-town of 10,000 inhabitants.

T. A. Conyers had a narrow escape from death on Tuesday afternoon. While on a Broadway car a heavy truck collided with it, smashing in the entire side, and coming within an ace of the actor's head.

The new finale in the second act recently introduced into The Queen's Mate receives three and four encores every night. The business done by the opera exceeds the original business of Erminie at the Casino.

The receipts of the Music Festival, Cincinnati, which closed on the 26th, aggregated $40,000 with expenses in the vicinity of $38,000. Edward Lloyd, the English tenor, received $6 500 for his services.

John Kastendrike states that he has canceled the bookings made by him for the New People's Theatre, Brooklyn, for this and next season, and resigned his position as manager, not being satisfied with the representations made to him by the lessees.

Edward Fletcher, treasurer of the Broadway Theatre, was laid up for three days the latter part of last week through the stupidity of a dentist, who, while pulling a tooth, managed to break an adjoining one, fractured his jaw and ruptured two blood-vessels.

In Bartley Campbell's play of Fate, which will be revived next season under C. R. Gardiner's management, the following significant sentence occurs: "It's an easy matter to get a man into the insane asylum. The trouble is to get him out again."

The His Lordship company is resting the present week. It will play at the Chestnut Street Opera House, Philadelphia, next Monday night, and come to the Standard, June 11, for a season of three weeks or more.

Novelties for the Summer are wanted at Paul Bauer's West Brighton Casino, Coney Island. This is a chance for comic opera or variety companies. Siegfried Cronheim has taken the management of the establishment.

Mortimer Murdoch is prepared to receive pupils for stage instruction. His experience, it is said, well qualifies him to fit aspirants for the profession. Many well-known professionals have profited by his advice and instruction.

Fashions, a new musical comedy by H. Grattan Donnelly, author of Natural Gas, will be placed upon the road next season. Already the company has been engaged, and is headed by the Irwin Sisters and Hilda Thomas.

Among the people engaged for the production of Pinafore in St. Louis for four weeks, beginning June 10, are: Will Rising, George Olmi, William H. Hamilton, William McLaughlin, Paul Bown, Lole Fuller and Dell Kellogg. The chorus will be secured in St. Louis.

A testimonial benefit has been tendered to Charles Mortimer by citizens of Troy, his native city. The performance will occur on the 18th inst., when The Marble Heart will be played by a professional cast, Mr. Mortimer appearing as Volage.

Eben Plympton has been engaged for the principal part in Among the Pines, which is to be produced at the People's on June 11. Rehearsals, under the direction of Ben Teal, began on Tuesday. Frank Howson is engaged in writing the music for the play, while W. D. Marks will furnish the chorus.

Lillian Kennedy has been unusually successful on the road this season, and is rapidly coming to the front as a valuable attraction. She is capably supported by Alfred K Ivy, the comedian. She will close the season at Binghampton, N. Y., June 9, and return to New York and reorganize her company.

The Old Oak a play by Paul Merritt, the property of Frank M. Kendrick and George S. Wilson, which was produced at the Lee Avenue Academy of Music, Brooklyn, has been sent to the author for revision and improvement. It will probably be put on tour in the Spring of 1889

Julius Cahn is negotiating for the production of the American comic opera, The Medicine Man, the business arrangements for which are being attended to by Frank M. Bowers. The work is a satire on the government of the Republic. William W. Lowitz is responsible for the music.

A motion was made on Tuesday in the Supreme Court on behalf of J. M. Hill to render perpetual the interim injunction granted on Saturday last restraining Margaret Mather from performing for Messrs. Gilmore and Tompkins, and was continued until to morrow (Friday) morning for hearing.

The following people appear in Under Cover, to be produced at the Windsor Theatre by George C. Boniface next Monday night: Henry Weaver, Jr., Edward A. Tannehill, Carl Smith, Charles Williams, Harry Gilfoil, S Hallet, H. Cotter, Stella Boniface, Helen Corlette, Louise Rial and May F. Stetson.

Ezra Kendall closed his season of forty-two weeks in A Pair of Kids at New Jersey yesterday (Wednesday) His next season opens on July 30, in Pennsylvania, and on September 17 he opens in the South for ten weeks, under the management of Jake Tannenbaum. When the election excitement is over he returns North.

The complete company for the presentation of Among the Pines at the People's Theatre on June 11 is as follows: Eben Plympton, T. J. Herndon, John F. Ward, R. F. McClannin, P. A. Anderson, Thomas L. Coleman, Sheridan Tuffer, Wallie Eddinger, Helen Windsor, Louisa Eldridge, Libby Noxon and Maggie Fields.

Early in July Will S. Rising, in conjunction with William H. Hamilton, will organize the Rising and Hamilton Opera company and open a season of comic opera at Howard's Pier, Atlantic City. Florette, an American opera by Mr. Westerndorf, of Louisville, will be the opening attraction. J. N. Fort will act as business-manager.

Fanny Fuller, a representative of old women's parts died on Monday morning at the Manor Hotel, in this city, after an illness that had lasted for four years. She was about forty years of age, The funeral took place on Tuesday from the hotel, the Rev. Dr. Houghton, of the Little Church Around the Corner, officiating. The interment was in the Actors' Fund plot, at Evergreen Cemetery.

Helen Blythe closed her season of forty-one weeks on last Saturday at Carlisle, Pa. She will spend the Summer at Long Branch. Her next tour will open at the latter resort on August 20. Two new plays of the emotional order, by American authors, will be tried. Time is almost all booked In addition to her new plays, Miss Blythe will appear in three Shakespearean pieces. The tour will be under the personal direction of C. R. Gardiner, assisted by J. F. Brien.

In a recent talk with a reporter of this paper Manager A. M. Palmer stated that while he could not contradict the reports that his agent, Charles Overton, had commissioned Robert Buchanan, the playwright, to write a new four-act drama, or that he might also be making future arrangements for the Madison Square Theatre to go to London, it was not true that either fact was settled, and there had not been any negotiations to which he was a party in either matter.

The benefit performance of Romeo and and Juliet by members of the Booth-Barrett company, tendered to Walter Thomas, at New Britain, Conn., last week, was a success, netting the beneficiary the sum of $600. Mr. Thomas, who played Romeo, was called twice before the curtain, while Agnes Acres, who had never seen Juliet played, astonished her friends by her artistic performance of the role. Mr. Booth, who was absent on account of his sister's death, sent $60 for a box.

Hattie E. Hawley, who was unexpectedly absent from the first representation of Inez; or, A Wife's Secret, at the Harlem Theatre Comique, explains that she was ill and sent a telegram to the manager on the Sunday preceding the performance. She did not know that the message had not been received until she read an allusion to her defection in THE MIRROR. The reason why the telegram did not arrive was because the person who had carried it to the telegraph office had given the wrong address.

Buffalo Bill opened his mammoth Wild West Show at Erastina, Staten Island yesterday (Wednesday) to an enormous gathering. The exhibition is an improvement upon last year, and the forces have been augmented by the addition of a number of Indians, gathered by Nate Salsbury during his recent Western tour. The racing and pictures of frontier life were highly enjoyed by the immense crowd, and the opening argues a profitable season. The boats at the Battery leave every twenty minutes for Erastina, and the fare is only ten cents

A testimonial to Lavinia Shannon will take place at the National Theatre, Washington, on June 15, and will be under the auspices of many distinguished people, including Senators Wade Hampton, Blackburn, Harris and twenty-five other members of Congress The occasion will mark the advent of Miss Shannon as a star preparatory to a stellar tour next season. She will appear as Lady Audley, in The Mystery of Audley Court, supported entirely by professionals. A delegation of United States Senators will attend in a body. Miss Shannon's tour will not begin until after the Presidential election.

One of the attractions for the coming season will be The Stowaway, an English comedy-drama of more than ordinary merit The play has been running in England for the past eighteen months, and has made a decided success. H. S. Taylor, of Dark Secret fame, who owns the American rights; has leased the piece to Jacob Litt, of Milwaukee, for a term of years, and he will secure a strong company to represent it, and mount it in an expensive manner. It is said there is great opportunity in The Stowaway for scenic effects Thomas H. Davis, who has been associated with Mr. Litt for the past three years, will manage the tour, Mr. Taylor attending to the booking.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Tennyson will devote his attention to the theatrical business next season. In all probability he and Tom Simpson, of Lynchburg, will manage the Richmond Theatre, Lynchburg, Staunton, and the Opera House here. They both stand well with the profession, and are very liberal. Danville will be the only town in the State of any note that is not connected with some circuit, but Col. Neal will not be left out long.

PETERSBURG.

Academy of Music (Charles P. Curtice, manager): Cora Van Tassel Dramatic co., week of 21, to large and delighted audience. The support was fair.

RICHMOND.

Richmond Theatre (Mrs. W. T. Powell, manager): Gran's Comic Opera co. opened a six nights' engagement, 24, in Giroflé-Girofla to large and fashionable house. The Mascotte and Olivette to like audiences, 25-26.

Musee (C. S. Thompson, manager): No changes in attractions or business. Both booming.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Gran's Comic Opera co. begins a week's engagement 31 at popular prices. The press of adjacent cities speaks highly of this co., and Norfolk theatre-goers are in anticipation of a week of good music, handsome costumes and pretty faces.

Items: Local talent, with the aid of Messrs. Avery and Drew, professionals, gave the Chimes of Normandy at the Academy of Music 29, for the benefit of a local military organization.—Manager W. H. Sherwood, of the Academy of Music, has gone to the home of his charming wife in Chicago, where he intends to while the Summer months away. That Mr. and Mrs. Sherwood may enjoy a happy season and return to us merry and well, is the wish of their many friends here.

VERMONT.

RUTLAND.

Rutland Town Hall: The Rutland Musical Festival passed off satisfactorily to the large crowds in attendance. Frankie Kemble co. in Sybil 31.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Dizey in Adonis 25 to a fashionable and highly cultured audience that packed the house from pit to dome. He completely captivated the audience, and his appearance here will be remembered as one of the pleasantest events of the season. Frankie Kemble in Sybil 30.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The Academy of Music has closed season, and Manager Van Winkle has left for a prospecting trip in Texas. Mr. Van Winkle has managed the house for the past five years very successfully, having presented some very fine attractions in that time. It is not known who will run the house next season. It is held at a high figure by the owners.

HUNTINGTON.

Davis Opera House (Joseph Gallick, manager): After the most profitable and successful year in the history of the house our season closed 19th inst., with Jessie Caley to satisfactory business. Sam McPhee's Circus was well patronized 22-23. Miles Orton's Circus, billed for 24-25, changed their route and did not appear.

WISCONSIN.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Webster-Brady co. in Rio, May 24, to the biggest houses of the season. The crowds were grand and the co. "one of the finest." The Main Line, next.

ANTIGO.

Opera House (W. Jones, manager): Sayre and Davis Ideal co. played a week's engagement to light business last week. Was registered not to give their programme of last week because of one play which was presented without authority. This is one of those fly-by-night co.'s that has no dates ahead. Nellie Walter's co., June 6.

MILWAUKEE.

Grand Opera House (E. G. Rudolf, manager): The Main Line opened 25 to fair house, and was well received. Etta Hawkins as Peggy and Harry Barton as the artist gave the best satisfaction. John Dillon in The North, 26.

New Academy (Jacob Litt, manager): Webster and Brady's Rio co., 25, to good house. The co. is a strong one, and the dramatization of the novel, by W. A. Brady, is compact and as realistic as the story allows. The scenery is new and appropriate, and the mechanical effects were well produced.

Pabst Theatre (G. P. Miller, manager): A co. with Bertie Denison and W. A. McConnell in the leading roles opened 24 in The Rajah and gave a fair performance.

People's (J. S. Reyner, manager): The London Specialty co., which includes several people far above the average, have done well. Lesser and Williams, who are with the co., should drop their tiresome business.

Items: John Murray, who in past years used to appear here several times during each season, was in town several days. John is a good leading man and is disengaged at present.—Holland and Gormley's Circus attracted large crowds who were well pleased at having witnessed so good a performance for such a small charge, 20c.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Nona Family, 21, benefit Sons of Veterans; big house; fine concert, and the best billed co. we have had this season.

MADISON.

Grand Opera House (Rau and Shaughnessy, managers): Kate Bensberg's English Opera co. in Lucelle to fair business, 23. For so small a troupe they gave an excellent entertainment and were repeatedly encored. Miss Bensberg is the possessor of a pure, rich, strong voice, and her rendition of the leading role charmed everyone. She received several calls before the curtain. Two Johns, June 4; Annie Pixley, 6.

Items: The Bensberg co. cancelled the next night's engagement here, Miss Bensberg receiving a telegram announcing the death of her father, she started at once for St. Louis. A return engagement in the near future will be made, if possible.—Kate David said the members of the co. consider THE MIRROR by far the best dramatic paper.

EAU CLAIRE.

Opera House (J. E. Cass, manager): Rentfrew's Pathfinders occupied the Grand week of 21 to crowded business at 50c, twenty and thirty cents. With the exception of the new season the bookings ahead are light.

WYOMING.

LARAMIE.

Macnamethor Hall (William Marquand, manager): My Geraldine co. played to a good house 18. T. J. Farron in Soap Bubble 23, to fair business. Performance rather wild though to some a pleasing one.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Jos. Murphy to fair business, 21, week, in Kerry Gow, Shaun Rhue and The Donagh. The performance was a thoroughly enjoyable one in every way. Current week Dizey in Adonis.

Theatre Royal (Sparrow and Jacobs, managers): Zitka co. to medium business, 21, week. The cast is much the same as when it visited Montreal last Autumn. May Wheeler made an interesting Zitka, and Lafleur, Duff and Rolleston were good as the three Imperial Guardsmen; rest of the cast fair. Staying good. This week Kindergarden; next, Florence Bindley.

Victoria Rifles' Armory Hall: The Boston Star Comedy co. gave enjoyable performances 24-25 of two small comedies and a musical sketch; Janet Edmonson, A. Wilkinson and Pearl Dudley are old favorites in Montreal, while Mr. Macey showed himself an excellent comedian. Good performances every way.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Rehan's Comedy co. in Nancy and co. and A Night Off held forth week of May 21 to good houses, the performances being excellent and much enjoyed. This week King Hedley in Wages of Sin and Dr. Jekyll and Mr. Hyde.

Items: Pierce L. Jarvis, in advance of King Hedley, was in town all last week.—Manager Clarke lost a sister by death May 21.—The Boston Ideal Concert co. did no business here.—Janauschek is said to be booked June 7-9 at the Academy.—The Lyceum Theatre remains closed.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): The Garrick Club of this city played the comedy-drama Uncle, 21, to a small but select audience. Marjorie Leigh made a very beautiful and fascinating Mrs. Beaumont, and acted the part perfectly. The remainder of the company played their parts fairly well; Barry and Fay played a return engagement 22 to a rather small house. Their present company is superior to the one that supported them during their previous engagement.—Frankie Kemble, supported by a good co., appeared 24 to rather light business. Miss Kemble is a very clever little actress and a good singer, and was deserving of better houses. Lost in London June 1-2, San Francisco Minstrels 9.

TORONTO.

Toronto Opera House (Shaw and Jacobs, managers): Frankie Kemble in Sybil to fair-sized audiences. She is a good little actress, and worthy of praise. She has improved considerably since her last appearance in this city at the Grand. She appeared the first three nights of the week, the other half being taken up by Tony Pastor's co. Houses were very large, and on 23 at Mr. Shaw's benefit the house was packed. During the performance he was called out and made a neat little speech, and was presented with a handsome gold chain by the employees of the house.

The Grand was closed all week. Nothing booked here until middle of June, when we will see Joe Emmet.

Gilmore's Band will be at the Pavilion on June 4 5.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A NARROW ESCAPE Co.: N. Y. City May 28—week.
ARIZONA JOE Co.: Bridgeport, Ct., May 28—week.
ASHLEY DRAYTON Co.: Oneida, N. Y., May 28—week.
A NIGHT OFF Co.: North East, Pa., 31, Titusville June 1, Bradford 2, Buffalo, N. Y., 4—week; Rochester 11—week; Paterson, N. J., 18—week and close of season.
A NARROW ESCAPE Co.: N. Y. City, May 28—week.
ADA GRAY Co.: Boston, May 28—week.
AUGUSTIN DALY'S Co.: London, Eng., May to the close of July.
ANNIE PIXLEY: St. Paul, Minn., May 31—week; Madison, Wis., June 6.
A COLD DAY Co.: Indianapolis, Ind., May 28—week.
A. M. BARRON Co.: Rochester, N. Y., May 28—week.
A POSSIBLE CASE Co.: N. Y. City May 28—week, and closes.
BARRY-FAY Co.: Chicago, June 4—week.
BOY-HERD Co.: Brooklyn, May 28—week; Paterson, N. J., June 4—week; Newark 11—week; Troy, N. Y., 18—week.
BUNCH OF KEYS Co.: Ithaca, N. Y., May 31, Binghamton, June 1-2—close of season.
BOY TRAMP Co.: Pittsburg, Pa., May 28—week; McKeesport, June 4, Connellsville 5, Cumberland, Md., 6, Salem, N. J., 7, Burlington 8, Bordentown 9.
BANDMANN Co.: San Francisco, Cal., May 28—two weeks.
BOSTON STAR COMEDY Co.: Belleville, Ill., May 31.
CHICAGO COMEDY Co.: Carrollton, Mo., May 28—week.
CLARK'S COMEDY Co.: Wilkesbarre, Pa., May 28-June 2, Willian sport 4—week.
CONRAD THE CORSAIR Co.: Philadelphia May 28—indefinite.
CHIP O' THE O. P. BLOCK Co.: Brooklyn, May 28—week; New York June 4—week.
CHANFRAU'S Co.: Hartford, Ct., May 31-June 2, Hoboken, N. J., 4—week; Troy, N. Y., 11—week.
DENMAN THOMPSON: Denver, Col., May 28—week; Salt Lake City, U. T., June 3 7, San Francisco 11—four weeks; Los Angeles July 9—week, and close of season.
DOLOSSE Co.: N. Y. City May 28—week.
DAN'L SULLY Co.: Bangor, Me., May 30-31, Calais June 1, Houlton 2, Presque Isle, N. B., 4-5, St. John 7, Moncton 8, Amherst 9, Halifax 11—week.
DAWN Co.: Boston May 28—indefinite.
EARLY BIRD Co.: Cincinnati June 3—week.
EZRA KENDALL Co.: Jersey City May 28—week.
EMMET WELLS' Co.: Trenton, N. J., May 28—week.
EVANS AND HOEY Co.: San Francisco May 14—three weeks.
ECKERT-BRAGDON Co.: Alpena, Mich., May 28—week.
EDWIN CLIFFORD Co.: Norway, Mich., May 31, Escanaba June 2-3.
EUNICE GOODRICH Co.: Wichita, Kan., May 28—week; Winfield June 4—week.
EDWIN STUART Co.: Elgin, Ill., June 4—week; Muscatine, Ia., 11—week; Moline 18—week.
FRANK MAYO Co.: Brooklyn, E. D., 28—week.
FANNY DAVENPORT Co.: San Francisco May 28—four weeks.
FRED. BAYTON Co.: Woonsocket, R. I., May 31, New Haven, Ct., June 1-2, and close.
FRED. WARDE Co.: San Bernardino, Cal., June 1-2, Albuquerque, N. M., 3-4, Las Vegas 5-6, Trinidad, Col., 9, Colorado Springs 11, Pueblo 12, Leadville 13-16, Denver 18—week; Garden City, Kan., 25, Larned 26, Hutchinson 27, Newton 28, Topeka 29-30.
WARD COMEDY Co.: Missoula, Mont., May 31, Philipsburg June 1-2, Helena 4-7, Anaconda 8, Butte City 11—week; Salt Lake City July 2—week.
FLORENCE BINDLEY Co.: Troy, N. Y., May 28—week; Montreal, Can., June 4—week.
FELIX A. VINCENT Co.: Dixon, Ill., May 28—week; Rockford June 4—week.
GUS WILLIAMS' Co.: San Francisco, Cal., May 28—two weeks; Oakland June 11-13, Stockton 14, Marysville 15, Victoria, B. C., 18-20, Seattle, W. T., 21-22, Tacoma 23, Portland, Ore., 25—week; Walla-Walla, W. T., June 2-3, Spokane, Mont., 6-9.
GLOBE THEATRE Co.: Elgin, Ill., June 4—week.
GRAHAM-EARLE Co.: Frankfort, Ind., May 28—week; Rochester June 4—week, and close of season.
GRAY-DUNCAN Co.: Lynn, Mass., May 28—week; Lawrence June 4—week.
GRACE HAZLEP Co.: Europa, Kan., May 28—week.
GEORGIE HAMLIN Co.: Hutchinson, Minn., May 28—week.
GEORGE M. WOOD Co.: San Francisco, Cal., May 28—week.
GEORGE J. CURTIS Co.: Damariscotta, Me., May 28—week.
HARRISON-ROGERS' DRAMATIC Co.: Colorado Circuit, May 28—week; Kansas City, Mo., June 4—week; Chicago 11—week.
H. R. DIXEY DRAMATIC Co.: Montreal, Can., May 28—week, and close of season.
HERNE'S DRIFTING APART Co.: Boston, June 11—two weeks.
HYER SISTERS' COMEDY Co.: Cincinnati, May 28—week.
HATTIE BERNARD-CHASE Co.: Chicago, May 28—week.
HELENE ADELL'S Co.: Elmira, N. Y., May 28—week; Bradford, Pa., June 4—week.
HUMPTY DUMPTY (Denier) Co.: Detroit, Mich., May 28—week.
HARRY LINDLEY Co.: Graveshurst, Can., May 28—week.
IDA VAN CORTLAND Co.: Big Rapids, Mich., May 31-June 2, East Saginaw 4—week; Bay City 10—week; Alpena 18—week.
IRENE WORDELL Co.: Leavenworth, Kas., May 28—week.
JOHN DILLON (Wanted the Earth) Co.: Grand Rapids, Mich., May 30-31; East Saginaw June 2, Bay City 4.
JABAUSCHEK: Halifax, Can., June 7-9.
J. K. EMMET Co.: Jefferson City, Mo., May 31, Hannibal June 1, Keokuk, Ia., 2.
JOSEPH MURPHY: Brockville, Can., May 31, Oswego, N. Y., June 1-2, N. Y. City 4—week.
JAMES-WAINRIGHT Co.: N. Y. City, May 28—week.
JOHN S. MURPHY: Waltham, Mass., June 2.
KINDERGARDEN Co.: Montreal, Can., May 28—week.
LAURA DAINTY Co.: Chicago, Ill., May 31—two weeks.
LEWIS MORRISON Co.: Sacramento, Cal., May 28—week.
LOST IN LONDON Co.: Lockport, N. Y., May 31, Hamilton, Ont., June 1-2, Toronto 4—week; St. Catharines 11, Woodstock 12, London 13, St. Thomas 14, Chatham 15, Mt. Clemens 16, Toledo, O., 18—week.
LOTTIE CHURCH Co.: Paterson, N. J., May 31-June 2.
LOST IN NEW YORK Co.: Brooklyn, E. D., May 28—week.
LIZZIE EVANS: San Francisco, Cal., June 11—three weeks.
LOUISE ARGOT Co.: Buffalo, N. Y., May 28—week.
LILLIAN KENNEDY Co.: Almira, N. Y., May 28—week.
LITTLE NUGGET (Bisson-Cawthorn's) Co.: Newark, N. J., May 28—week; Brooklyn June 4—week; Albany, N. Y., 11—week; Buffalo 18—week, close of season.
MAIN LINE (W. L. Allen's) Co.: Chicago May 28, —week; St. Paul, Minn., June 4—week.
MRS. JAMES BROWN POTTER Co.: Chicago May 28—week; N. Y. City June 4—week.
MORA Co.: Shrewsbury, Mass., May 28—week; Haverhill June 4—week.
METROPOLITAN THEATRE Co.: Bloomfield, Ind., May 31—June 2.
MELVILLE Co.: Muskegon, Mich., May 28—week.
MONTE CRISTO (Benedict's) Co.: Toronto, Can., May 28—week.
MUGGS' LANDING Co.: N. Y. City May 28—two weeks.
MARTIN HAYDEN Co.: Brooklyn, N. Y., May 28—week.
NATURAL GAS Co.: N. Y. City May 1—indefinite.
N. S. WOOD Co.: Rochester, N. Y., May 28—week.
NEGROTTO Co.: Joplin, Mo., May 21—two weeks.
OLIVER W. WREN Co.: Beverly, N. J., May 31, Florence June 1, Hightstown 2.
ONE OF THE BRAVEST Co.: Cleveland, O., May 28—week.
PATTI ROSA Co.: Sacramento, Cal., June 13-16.
PEOPLE'S THEATRE (J. S. Sturdevant) Co.: Dodge City, Kas., May 28—week.
PETE F. BAKER Co.: Albany, N. Y., May 28—week; Rochester 4—week; Toronto 11—week; Montreal 18-23, Buffalo 25-30.
PEOPLE'S THEATRE (C. D. Henry) Co.: Port Henry, N. Y., May 28—week.
PEOPLE'S THEATRE (G. A. Hill's) Co.: Norwalk, Ct., May 28—week.
PARVENUES: Brooklyn, E. D., June 4—week.
PAUL KAUVAR Co.: Chicago, May 14—four weeks.
PATHFINDER Co.: Winona, Minn., May 28—week.
ROBERT MCWADE Co.: Akron, O., June 2.
REILLY-WOOD Co.: Los Angeles, Cal., May 28—week; Fresno June 3; Oakland 4-6, Salem, Ore., 8-9, Portland 11—week; Tacoma, W. T., 18, Seattle 19 20, Victoria, B. C., 21-22, Spokane, W. T., 23-26, Missoula, Mont., 29-30, Butte July 2 4.
REDMUND BARRY Co.: Dover, N. H., June 4—week.
ROBERT MANTELL Co.: N. Y. City May 28—week.
RAJAH Co.: Chicago, Ill., May 28—week.
RICHARD MANSFIELD: N. Y. City, June 4—four weeks.
ROLAND REED Co.: Helena, Mont., May 28-31, Bozeman, June 1, Billings 2, Miles City 4, Bismarck, Dak., 5, Fargo 6, Winnipeg, Manitoba, 7-8, Brainerd 11, Duluth, Minn., 12, Du Bois, Pa., 13, Williamsport 16.
R. GRIFFITH-CRANE COMB.: Chicago May 28—indefinite.
RUN OF LUCK: Chicago, Ill., May 28—indefinite.
RANSOME DRAMATIC Co.: River Falls, Wis., May 31-June 2, Stillwater, Minn., 4—week.
RANCH KING (Clifton's) Co.: Grand Rapids, Mich., May 28—week; Chicago, Ill., June 4—week.
R. H. BAIRD Co.: Wingham, Can., May 28—week.
RHEA Co.: Mt. Vernon, O., May 31, Wooster June 1, Alliance 2, Youngstown 4, Jamestown 5, Rochester 6, and close of season.
SAWTELLE COMEDY Co.: Pittsford, N. Y., May 31.
STORM-BEATEN Co.: New Haven, Ct., May 30 June 2.
SALSBURY'S TROUBADOURS: Minneapolis, Minn., May 31-June 2.
SOAP BUBBLE Co.: Salt Lake, U. T., May 30-31, Logan June 1, Eagle Rock, Idaho, 2.
SILVER KING Co. (Miner's): Brooklyn May 28—week.
STILL ALARM Co.: N. Y. City, May 21—indefinite.
SUE (Barrow-Staley) Co.: Iowa City, Ia., May 31, Muscatine June 1, Clinton 2.
SWITZER-HAMILTON Co.: Davenport, Ia., May 28—week.
STANLEY-PIXLYX Co.: Providence, R. I., May 28—week.
SPOON'S BROTHERS' Co.: Des Moines, Ia., May 28—week.
TAVERNIER Co.: Muskegon, Mich., May 31.
TOWN LOTS Co.: N. Y. City May 28—indefinite.
TONY PASTOR'S Co.: Seneca Falls, N. Y., June 4-5, Auburn 6-7, Cohoes 8-9, Montreal 11-16, Toronto 18-23.
TWO JOHNS Co.: Chicago May 28—week; Madison, Wis., June 4.
TWO OLD CRONIES: Pittsburg, Pa., May 28—two weeks.
TRUE IRISH HEARTS Co.: N. Y. City 28—week.
UNCLE TOM'S CABIN (Poole) Co.: N. Y. City May 28—week.
UNDER THE GASLIGHT (Turner's): Providence, R. I., June 4—week.
ULLIE AKERSTROM: Worcester, Mass., May 28—week; Boston, June 4—four weeks.
VERNONA JARBEAU Co.: Philadelphia May 21—indefinite.
WORLD Co.: Boston May 28—week.
WETTLAUFER'S COMEDY Co.: Yonkers, N. Y., May 28—week.
WHOSE HUSBAND Co.: Detroit, Mich., May 28—week.
WILBER'S COMEDY Co.: Denver, Col., July 9—week—intermediate on circuit.
ZIKA: Buffalo, N. Y., June 4—week: Rochester 11—week; N. Y. City 18—week.

OPERA AND CONCERT COMPANIES.

BENNETT-MOULTON OPERA Co. (A.): Cincinnati May 28—week.
BAIRNSFATHER FAMILY: Crookston, Minn., June 1, Emerson, Man., 2, Winnipeg 4-5, Portage la Prairie 7 8, Brandon 9, Regina 12-13, Calgary 18.
BOSTON COMIC OPERA Co.: Sault St. Mary, Mich., May 28—week.
CORINNE Co.: Philadelphia May 21—two weeks.
COMPTON-HERMANN OPERA Co.: St. Louis, Mo., May 28—indefinite.
CARLSON OPERA Co.: Baltimore May 28—indefinite.
DUFF OPERA Co.: New York City May 28—indefinite.
NADJY (Casino) Co.: N. Y. City May 28—indefinite.
GRAU'S OPERA Co.: Brooklyn, E. D., May 28—week.
GILMORE'S BAND: Montreal, Can., May 31, Quebec June 1, Montreal 2, Ottawa 3, Toronto 4-5.
GILBERT OPERA Co.: Providence, R. I., May 28—week.
MEXICAN BAND: St. Louis, Mo., May 28—two weeks; Evansville, Ind., June 11, Vincennes 12, Terre Haute 13, Danville, Ill., 14, Lafayette, Ind., 15, Indianapolis 16, Chicago 17—two weeks, thence to Paris, France.
MCCAULL'S Co. (No. 1): N. Y. City May 28—indef.
MCCAULL'S Co. (No. 2): Washington, May 21—two weeks.
MACCOLLIN Co.: Akron, O., May 28—three weeks; Cincinnati June 18—sixteen weeks.
NOSS FAMILY: De Pere, Wis., May 31, Fond Du Lac June 1, Hartford 2, Waukesha 4.
PEARL OF PEKIN Co.: Brooklyn May 28—week.
WILBUR OPERA Co.: Boston May 28—indefinite.

MINSTRELS.

BARLOW BROS.' MINSTRELS: New Haven, Ct., May 28—week.
DOCKSTADER'S MINSTRELS: Salt Lake City, U. T., May 29 31.
MCGIS SAWYER COLORED MINSTRELS: Chicago May 28—week.

VARIETY COMPANIES.

ANDREWS' CARNIVAL Co.: Little Rock, Ark., May 30-June 2, Morrilton 4.
DIX MODEL SHOWS: Des Moines, Ia., May 28—two weeks.
DAVIS-MULDOON SPECIALTY Co.: Cincinnati, May 28—week.
ELI PERKINS Co.: Fresno, Cal., June 1, Merced 2.
KELLAR: Philadelphia, May 28—indefinite.
HALLEN AND HART'S Co.: N. Y. City, May 28—week, and close of season.
LILY CLAY'S COMB.: Hoboken, N. J., May 28—week.
LAICELL-MORRIS TENT SHOW: Lynn, Mass., May 28—week.
RENTZ SANTLEY Co.: Chicago, Ill., May 21—two weeks.
SWISS BELL RINGERS: St. Louis, Mo., May 28—week.
VIENNA LADY FENCERS Co.: N. Y. City May 28—indefinite.
WHITNEY FAMILY: Parma, Mich., May 31, Concord June 1, Horton 2.

CIRCUSES, ETC.

BARNUM'S CIRCUS: St. Louis, Mo., May 28—week; Logansport, Ind., June 16.
BARTINE'S CIRCUS: St. Marys, O., May 31.
CHARLES LEE'S CIRCUS: Middleton, N. Y., May 31, Winsted, Ct., June 6.
DAN CASTELLO'S CIRCUS: Racine, Wis., May 31.
FOREPAUGH'S CIRCUS: Holyoke, Mass., June 14.
FRANK A. ROBBINS' CIRCUS: Owosso, Mich., June 1.
IRWIN BROS.' CIRCUS: Syracuse, N. Y., May 31-June 2.
MAIN AND CO.'S CIRCUS: Middleburg, W. Va., June 1, West Union 2.
MILLER-FREEMAN Co.: Chicopee, Mass., May 31, Springfield, June 1-2.
ORTON'S CIRCUS: Knoxville, Tenn., May 21—indefinite.
ORWELL HARPER'S CIRCUS: Galion, O., May 31, Marion, June 1, Upper Sandusky 2, Nevada 4, Bucyrus 5, Crestline 6, Shelby 7, Plymouth 8, Mooreville 9.
PROF. D. M. BRISTOL'S EQUESCURRICULUM: Holyoke, Mass., May 28—week.
SELLS BROTHERS': Cheboygan, Mich., May 31.
STOWE'S CIRCUS: Cincinnati, May 21—two weeks.
SHIELD'S CIRCUS: Ashland, Ky., May 31-June 2.
WILD WEST: Erastina, N. Y., May 30—indefinite.

A Jolly Parson.

A transpontine divine, the kaleidescopic rhetorician of our big neighbor, has undertaken a heavy job in endorsing and chaperoning the squib-makers and jesters of the day.

He masses them as "the apostolic college of humorists" and folds them under his ecclesiastic mantle with the benediction: "God bless all skilfull punsters, all reparteeists, all propounders of ingenious conundrums, all those who mirthfully surprise us with unusual juxtaposition of words."

By way of clinching his audacity he adds: "Thomas Hood and Charles Lamb and Sidney Smith had a divine mission, and so have their successors in these times."

This is the very first time we have seen the verbal pettifoggers whom Dr. Johnson classed with petty larceny thieves authenticated as wits and booked with the classic humorists of the language.

No better diploma for sending armed into the world a swarm of idiotic intruders than the erratic pastor has issued.

Beware, Doctor, of establishing false standards; the truths of art and good literature are laid on foundations as deep as those of religion. If you misdirect the taste or the intellect you disjoint and mar the decorum which gives to piety its dignity and reverence.

Not satisfied with showering nutritious rice uponhis flock of festive old hens, the wool-gathering doctor, hurls at the chanticleer of the yard a clumsy horse-shoe in the shape of this axiom: "There is an erroneous idea abroad that there are only a few geniuses. There are millions of them, that is men and women who have especial adaptation and quickness for some one thing."

In this interpretation whoever drives a tenpenny nail in a pine board or shoves a jackplane along the work-bench, is a born genius, and can call for the honors. The gas man who lights up the theatre is on an "even equal" with the tragedian who illumines the theatre with the blaze of his intellect, the prima donna who warbles like the angels.

Genius implies power, and not mere routine conformity.

As in nature, we have eagles who soar and disport in infinite space and owls who sit on the fence and mope, so among mankind a similar diversity and essential superiority of life and action exists.

No province develops this essential individuality as does the theatre, where the proponent immediately shows himself as of the class of the inspired, or a snobster whose function is common-place.

Notes from Paris.

PARIS, May 18, 1888.

The great success of M. Edouard Lalo's opera, the King of Ys, has recompensed him for his long years of waiting, and redeemed the failure of his ballet, Namouna, which was brought out at the Grand Opera a few years ago, under unfavorable circumstances. The King of Ys was written in 1876, and while waiting for a chance to have it produced he rewrote the score. M. Lalo's symphonies and chamber-music have long been known and appreciated, but, for some reason or other, no one would admit that he could compose for the theatre, and the failure of his ballet confirmed the wise men in their way of thinking. Now that a manager has been bold enough to bring out M. Lalo's opera, it appears that the work reveals a dramatic temperament of a high order. The violent scenes are treated with a juvenile passion rare in a man who has passed three-score years, the melody is fresh and abundant, and the love scenes are described with infinite grace. In short, the work has a serious and personal character that has been wanting in many of the operas produced here during the last few years. Two female figures dominate the drama, Margared and Rozenn. They are sisters and rivals, for they both love the warrior, Mylio. Their father, the King of Ys, had promised Margared to Prince Karnac, and she, believing Mylio dead, had accepted the Prince. But as soon as she knows he is alive she refuses to wed Karnac. The Prince had come in grand state to receive Margared from her father's hands, and, being deeply injured by this refusal, declares war against the King of Ys. Mylio marches against Karnac, and having returned victorious, receives Rozenn as his bride. Whereupon Margared, jealous and in despair, allies herself with Karnac, and tells him how he can avenge his defeat. The city being defended by a dam against the sea Margared proposes that they shall open the gate and inundate the place. They carry out their project, and all the inhabitants would perish if, according to the Breton legend, the culprit did not make way with herself. Mylio had already killed Karnac. Margared jumps from a high rock into the sea, and thus saves the lives of her compatriots, for when she is dead Saint Corentin appears and the waters recede. By a rare good fortune M. Lalo has an exceptionally well-written libretto to work upon, for M. Edouard Blau has perfectly understood the musical necessities of the piece, and developed for the composer the purely dramatic part of the legend—that is to say, the rivalry of the two sisters. At the same time he has not neglected the role of the king and the warriors. The stage setting is very picturesque and the interpretation all that could be wished. Mlle. Deschamps, Mlle. Simonnet, Talazac, Bouvet, Cobalet and Fournets have gained a grand victory for M. Lalo and themselves.

* * *

Jean Richepin's drama, the Filibuster, has just been successfully produced at the Francais, but as the piece is in verse it will not have much interest for the average American reader. Richepin is a man of great talent, who writes strong, rich verse, and who has thus far raised a noise about his name by his numerous wild freaks. He walked on to the stage of the Porte Saint Martin one evening and played the leading role in his drama of Nana Sahib; then he skipped off on a tour with Sarah Bernhardt, leaving wife and child behind. Next he was heard of somewhere in Africa. Every one of his books has created a stir if not a scandal. From such an original character everybody expected to find the Filibuster a piece out of the ordinary run; on the contrary, it is simply a love story, recounting the return of a sailor, who expects to find his cousin waiting to marry him and instead finds her in love with a sailor friend, who has reached home first, and whom she finally weds.

* * *

Madame Angot's Daughter has just passed its one hundredth performance at the Eden, and is soon to give way to the ballet of Rolla, which the manager hopes will run until the theatre closes for the Summer holiday. Lecocq's masterpiece has never before been so well played in the ensemble, and the great success of this revival is due not only to the splendid mounting of the piece but to the appearance of Judic and Granier in the roles of Mlle. Lange and Clairette. I am inclined to believe that Granier is the most popular of the two, for since Judic's return from America she has not entirely recovered her old vogue. She has grown stout and lost some of the sprightliness that she brought from the café concert hall to the legitimate stage. She pleases the amateurs rather than the crowd, for her acting is delicate and depends for its effect entirely upon *nuances*. No operetta actress can sing the most risky couplets with such feminine distinction and simplicity; she excels in slipping in words with a double meaning, accompanied by an artless smile, without ever appearing to let on that they were not written for a young ladies' boarding school.

Mlle. Jeanne Granier, on the contrary, is an actress *en dehors*. She sings, acts and dances with a spirit that at once thrills the audience. Her voice is sonorous and gay, her face expressive, and all her movements denote an excellent temperament. Mlle. Grainer is the daughter of an actress who years ago had considerable success at the old Vaudeville. The daughter was intended for the Italian opera, but one evening while the Folie Parfumeuse was at the height of its success, Mme. Theo was taken ill. There was no one to replace her and the manager thought he would have to close the theatre. Somebody suggested Granier, who was then entirely unknown. She knew the role of Rose Mignon, offered to play it, and was accepted. She succeeded beyond hope, and the following day a critic said: "We predict a new star on the operetta horizon." This was in 1874. Lecocq became interested in the debutante and gave her the leading role in his new piece. After she had sung Giroflé-Girofla once the critic's prediction was realized: Granier became the star of the Renaissance. Since that time her talent has ripened, and to-day she is the best operetta-singer and actress on the French stage. Besides being naturally gifted and well-educated musically, she worked hard to perfect herself as an actress. In her play she is superior to Judic. Granier is very popular with the society ladies who give entertainments in their salons, and her services are in great demand when her engagements permit her to sing. Blonde and pale, with two sparkling eyes, a malicious smile, and a roguish nose, this charming actress is a very bright woman—capricious like most of her sex, but a *bonne camarade* at the theatre. Her witty replies are proverbial. One day she and her mother were out hunting for an apartment. At one house the surly concierge, after looking at them impertinently for a while, said: "I suppose the apartment is for respectable people?" "Oh! yes," replied Jeanne, "for the most respectable people in the world, for retired concierges!"

* * *

Zola's free performance for "the boys," in the hope that their blowing would reverse the judgment of all the critics and non-fact paying audiences to see Germinal, did not work, and the drama has disappeared from the bill after seventeen performances. I am afraid that Zola's talent is not made for the stage, and that he will never have real success outside of his books. As each one of his novels brings him in twenty thousand dollars, he can afford to try his hand at play-writing, and you may be sure that the failure of Germinal will not discourage him.

* * *

Shall we ever have a new Opera Comique? That is the burning question to-day. It is now a year since the old house was destroyed, and we are still without a definite solution of the rebuilding problem. Plans of all kinds are not wanting. Each new Minister of the Fine Arts has one of his own, and as ministerial changes in France are disagreeably frequent, several propositions have been elaborated during the past twelve months. The latest one is not to rebuild the theatre on its old site, but to buy the old Italiens, which was turned into a banking-house some years ago. The amount of money required to change back the building to a theatre would be nothing like what a new house would cost, and when the alterations were made it would answer all the purposes. The Salle Ventadour, as the old Italiens was called, is admirably situated in the centre of the city, not far from the house that was burned. In remodeling it the architects could make it one of the most comfortable theatres in Paris, and, what is of some importance, it could be got ready for opening by the first of next May, when the strangers will begin to crowd into Paris for the International Exhibition. A company with M. Carvalho as manager, thought of securing this building for a new lyrical theatre, but the negotiations fell through. Let us hope that our Minister of Fine Arts, M. Lockroy, will be more successful.

* * *

A three-act comedy vaudeville, by Fabrice Carré, entitled Une Gaffe (a blunder) was brought out at the Renaissance the other evening, but before the general public had a chance to judge of its merits the manager closed his theatre for the Summer season, and the piece will be revived when the house reopens in September. Une Gaffe is a bright comedy, full of spirit and good humor, and will probably have success in the Autumn.—Louise Michel's new drama, The Red Cock, is to be played at the Batignolle's Theatre to-morrow. The irrepressible Louise had considerable trouble with the censorship before getting a license as the piece bristles with socialism. The author had in one of the five acts shut up her heroine in one of those houses in Paris where the police require a large number to be placed over the door. This act was suppressed; but plenty of other horrors remain.—A new small theatre called the Circle Funambulesque has just been opened; it is especially devoted to pantomime.—Guy de Maupassant, one of the most talented of the younger novelists, has written a two-act comedy for the Vaudeville. It is called All's Well That Ends Well, and will be played next season.—Paul Ferrier and Louis Varney are at work on a new fairy piece for the opening bill of the Gaiety in September.—M. Edouard Lalo, the author of The King of Ys, has a new opera entirely finished. Its title is the Conjuration de Flesque.—George Laguerre, deputy and right-bower of the brave General Boulanger, is to wed, *on dit*, Mlle. Durand, a former actress of the Comedie-Francaise—Bolto, author and composer, is going to transform Daudet's piece, Sapho, into an opera; Catalini, author of Flora Mirabili's, will write the score.—Suzanne Lagier, a celebrated actress of other days, has returned to the Palais Royal; she will of course, play duenna roles.—The Gymnase closes for the Summer on the 31st inst.—M. Emile Chabrier's opera, Gwendoline, which has already been played at Brussels, is, it is rumored, to be given at the Grand Opera next season.—The validity of Sarah Bernhardt's marriage with Damala is soon to be discussed in court. When she took the Theatre des Nations a few years ago she signed several contracts without the authorization of her husband, which is contrary to French law. The other side say they are going to prove that Sarah's marriage with Damala is null according to French law.—The sale of Aimee's jewels and personal effects did not bring good prices.—Nuitter, a clever comedian of the Palais Royal, has just died at the age of thirty-eight.—The Alhambra at Brussels, has failed and the Bourse and Scala are in a bad way.

STRAPONTIN.

Marguerite Fish will appear under Gustave Amberg's management at Terrace Garden this Summer, beginning on June 1, when she will be seen in Ein Taugernichts (Good for Nothing) and Heimliche Liebe (Secret Love) two pieces that she played in Germany and Austria very successfully. Miss Fish will go to Australia after this engagement with Mr. and Mrs. George S. Knight, returning to America by way of Africa and England.

The Actresses' Corner.

Speaking of gauze and effect, what a downright clever idea this one filmy streamer coming from the back of hat or bonnet is! It's bound to be becoming in one of the many ways it can be adjusted; and if ever a girl is going to look ethereal it's with a gauze cloud passing around her throat.

After all, in one way or another, we owe a lot to gauze. How we have clung to veils, especially the cloudy ones covering the entire face loosely. There is just one change that has not been rung upon the wearing of veils—that is, in this country; Turkish women have done it from way back.

I believe I have pointed out the fact that any fashion adopted for the emphasizing of one or more points of beauty must necessarily sacrifice other points. We are wise when we adopt the fashion that isn't going to emphasize what we haven't got—that's all. Veils are worn just to the eyes, just to the nose, to the mouth, to the chin—all over the face. Then fashion starts over again.

Now, veils become the complexion more than they do the eyes, except where the color of the gauze adds depth or tone to the shade of the iris. Where the poetic mistiness is really needed, or is really an improvement, is over the complexion. Any good woman who is just the least bit of a flirt is bound to have pretty eyes. To go further, any women with women's hearts back of them are bound to have lovely eyes—why cover them up? Let some girl with naturally big, soft, dark eyes wear her veil harem-fashion, clouding the face just below the eyes, and there we all are! We of less beautiful orbs can seize upon the fashion her superior beauty gives her the right to initiate and be all improved by it. She will be doing something better than the lady who has made us wear high collars so long just because she has a scar on her neck, won't she?

I see that the long drapery of the over-skirt, which has been worn loose and necessitated a good skirt beneath or implied constant exposure of sham, is being turned under at the lower edge, puff fashion, and sewed to the underskirt. It gives rather a pretty finish and, though of course, if we can afford the real skirt beneath, we won't adopt it. If we can't, we shall be glad to have a device our necessity would welcome, sanctioned by fashion.

I wonder if every one knows that there are places in the city, New York—Boston, too—and I suppose nearly every large city where you can go and have a dress made—cut, fitted, draped and basted together for a good deal less than a dressmaker or Redfern folks would charge, and with almost absolute certainty about the fit. You can do the "finishing" yourself, you know, or that maid, if you have one, can do it. If one is really clever with the needle and the scissors one can have a paper pattern of waist and skirt cut, fitted to oneself, you know, or a more durable one cut of lining stuff—this at much less cost than having the whole dress put together. And then one has a well-fitting pattern forever—that is till we get to going to rehearsals in a carriage and have to wear bigger clothes, and hats maybe.

Shirley Dare says parsnips are good for the complexion. I'm going to try them. If it isn't a good thing don't blame me. She says to eat them, and that also they are good to put on the face at night in a paste. I'm not going to do that, though, for fear there might be a fire. What fireman would save a woman's life who had a parsnip-plaster on her face?

Have I ever told you to mend your kid gloves with court plaster—on the under side of the tear, you know? Draw the edges close together and stick the plaster on. It's less clumsy than patching, and often lasts better, for there are no threads to pull the kid into new tears.

They really say bustles are going out—going down might be a more exact way of putting it, for they have been going out and even up of late, ever since they were first put on to supplement some woman's spine, and retained to give dressmakers a chance to display grace of drapery at the expense of grace of natural outline. I am afraid a good many of us will have to weep because wearing bustles has made the wearing of them more or less of a necessity. If you are of a mind to do something more effective than is weeping (making your nose red won't help your back) put a big book on the top of your head, a-kimbo your arms, elbows back, palms of hands well back on the hips, and try lifting yourself slowly on your toes and back, with feet close together. In order to do this with any success at all your muscles will instinctively adjust themselves as they should be, and if you keep up the practice long enough you may get into your princess gown by the time princess gowns come back, without looking like a convex bracket. We have been dressing of late to please "mathematical systems of fitting" and drapery-mad modistes, have we not?

"But, my dear madam, my hips are not mathematical," I whimpered to one of the system-cutting fiends into whose hands I got. She had a brass triangle slipped over her head to be convenient for use, a compass in one hand and something that looked like a file in the other. Her mouth was full of pins, needles and encouragement. "We will make them so, my dear," she answered, briskly, grasping the file. I fled. My waists may have to be fitted over bones, but I protest that they shall be my own bones, and I will modify them with cotton if necessary.

We have all noticed where the "mathematical" ends—at the top of the corsets, you know, and indignant corpulence begins just above. This happens sometimes when just merely the desire to secure a small waist, mathematical or not, has adjusted the figure to lines not its own. Now, a small waist is no beauty unless the line from waist to under the arms is a curved one. The surest way to realize this curved line is to let your waist alone. If you are well made at all, the curve will be there all right; while, well made or not, if badly laced, you will lose it where it should be to escape above the pressure in a roll that will tax the material of your dress to its utmost and conquer the fit after a few wearings.

If lace you must, use three sets of laces in your corsets. One starting at the top and ending two or three holes above the waist-line of the corsets, to tie there; the second starting at the lower edge of the corsets, extending up to two or three holes below the waist-line of the corsets, to tie there; the third, lacing the space left between, and tying just at the waist-line. Then, reducing the size of your waist—that is, pulling the middle cord isn't going to drag you into a straight line above and below the waist. Also, you will wear your corsets, even though tight, with more comfort and less injury, too. There is a place—isn't there, dear doctors?—just about at the waist-line, that I think God must have left, knowing that we would lace, kill or no kill, where pressure can come without tying our necessary and indispensable viscera into hard knots. By the suggested arrangement of cords we can reduce the size of the waist with less violent offence to heart and lungs, and also without sacrificing entirely, harmony of outline. Just make beauty and hygiene clasp hands practically—every woman knows what I mean by 'practically"—and we will rejoice more than the doctors even.

Oh! Right here I might as well suggest elastic cord for the upper and lower strings; and even for the one at the waist, if you dare. You will thereby gain a suppleness in movement and pose which is worth striving for, but which we cannot all of us take off our stays to obtain, as does the serpentine Sarah. Elastic corset lacings, as I suggest, will at least prevent our looking as if we were padlocked into a board fence when we recline in an easy-chair—say like Langtry with a cigarette in one of her As In a Looking Glass pictures.

An actor who long, long ago played Romeo, said to me: "There is no sentiment any more about putting your arm around Juliet's waist, and I'm sure of it. Juliet in a modern dress, indeed?" Dear me! I don't know how ever that popped into my head in this connection. It doesn't seem to have anything to do with the case particularly, does it?

But perhaps I have let a good deal of space go to waste in this article. If thereby you reduce space in the same place it's all right though.

POLLY.

The Drama in Holland

AMSTERDAM, May 5, 1888.

The talk in musical circles lately has been the opening of the new concert building. The event had been looked forward to with all the more interest as the want of a fitting structure for concerts had long been felt in the capital and metropolis of the Netherlands. There are, of course, a number of concert halls here as in every large city, and whenever a roomy stage for increased chorus and orchestra, as well as greater seating capacity for the audience, have been needed, the Industrial Palace has always done good service. But Amsterdam wished to be able to count among her public buildings an edifice erected solely for the purpose of giving instrumental and vocal concerts on a large or small scale, like Albert Hall in London, for instance. Now, however, that want is more than satisfied, and the Venice of the North can certainly boast of possessing a concert hall that is on a par with the finest in the world. The structure is of noble proportions, and of the same style of architecture as the National Museum of Amsterdam, which was inaugurated with much pomp two years ago. The style is that of the latter half of the last century. The façade has a broad portico, above which is a group of colossal figures representing Apollo and the Muses. The interior answers to all that one is led to expect from the first glimpse obtained on entering, as to finish, comfort, etc. Besides the immense concert hall, the building contains a smaller one, several music rooms, ample foyers, etc.

I need not say that the opening night was attended by an audience consisting of the upper ten of our society here, and that the programme selected was a memorable and most appropriate one. The orchestra and chorus, six hundred strong, was under the able *baton* of Mr. Viotta, one of the noted leaders here. The soloists were Mr. Cramer violinist, and Mesdames Veltman and Harlacher and Messrs. Rogmans and Messchaert, vocalists. Quite a remarkable feature of the evening before, and specially after the concert, was the almost incalculable number of carriages that that filled the streets leading to the building. Indeed, I have seldom seen such an agglomeration of vehicles. At the close of the concert, the carriages formed a line two miles and a half long, so I leave my readers to imagine what a jolly wait the much-to-be-pitied occupants of the last carriages in the line had.

The pupils of the Dramatic Conservatory gave a most interesting performance a couple of weeks ago at the Plantage Theatre. It was strictly private and by invitation, being given as a compliment to the Dramatic Society of the Netherlands. This society is quite an important factor here in matters concerning the advancement and elevation of the dramatic art and of the profession. It counts among its members many of the prominent literary men of the country, and is one of the supports of the Dramatic Conservatory, which receives besides a subvention from the King of the Netherlands and from the municipality of Amsterdam. The programme presented by the pupils of the Conservatory was varied; the two highest classes took part, the evening being exclusively devoted to dramatic selections and recitations. The entertainment opened with a scene from Le Misanthrope of Molière; then came recitations from standard poets in Dutch, French and German, followed by a comedietta, The Two Heroes, and finally a fragment from Legouve's Medea. The dramatic selections were, of course, in Dutch. All the pupils did well, some among them naturally excelling more than others. Miss Roelofson, the young lady pupil of whom I already had the pleasure of speaking favorably in one of my former letters carried off the palm. She has unmistakable tragic talent, and she gave abundant proof of the same as Medea in the fragment of that tragedy. Miss Roelofson is to graduate this Summer from the Conservatory, and she will undoubtedly do so with honor. A special good word is due to Miss Klein, a pretty brunette, who showed disposition for comedy-acting in The Two Heroes. On the 2nd of this month, the pupils will be seen in another performance; not only will the higher classes have a share in the evening's work, but the others as well. The ex-graduates, who are under engagement in companies here and in Rotterdam, are also to appear, so you see that the occasion will be one of unusual interest.

We have had an invasion of the Parisian success, Durand et Durand. First it was played by a French company for one night; then it was put on simultaneously in Dutch at the Stadsschoonburg by the Royal company and by Messrs. Van Lier's company at the Grand Theatre. Durand and Durand, by Valabrèque and Ordenneau, well deserves the title given it on the play-bills of comedy-farce, for neither in plot nor construction does it at any time rise above the level of a continued farce, being a succession of *quid pro quos*, *double entendres*, etc., in the style of Pink Dominos, French Flats, and the like. In this case the whole gist of the plot turns on the mistaken identity of Durand, a noted lawyer, and Durand, his cousin, a wholesale grocer. The performance by the French company was very mediocre, with the exception of MM. Mallard and Rispal, the former as the father-in-law who is so proud of having, as he thinks, married his daughter to the lawyer Durand, and the latter as the stuttering client, whose fluency of speech returns to him only by singing. Barring these two characters, there was no comparison to be made between the French and the Dutch Durand and Durand, not alone as to the scenery, costumes, surroundings, etc.

La Tosca was taken off in the middle of a successful run to make place for the comedy-farce I have just spoken of, and which will hold the boards at the Stadsschoonburg until the close of the Winter campaign of the Royal company on the 9th inst. The last night of La Tosca was the occasion of an ovation to Mrs. Frenkel for her remarkable interpretation of the title-role. On her entrance in the first act she was greeted with fanfares and flowers, and at the close of the third act the curtain was rung up, and all the artists of the company were seen on the stage with Mrs. Frenkel in their midst. The stage-manager stepped up to Mrs. Frenkel, and after addressing her a short speech allusive to her talent and of her recent artistic triumph in Sardou's drama, he handed her, in the name of some of her admirers, a gold bracelet set with fine pearls, as a souvenir of that evening. Accompanying the bracelet was an address on vellum, with the names of the donors, at the head of which was that of the Burgomaster of Amsterdam. Mrs. Frenkel gave thanks in a few feeling words, and then came a perfect shower of wreaths, bouquets and even nosegays. The ovation was certainly well merited, for whatever censure La Tosca deserves as a play, Mrs. Frenkel's impersonation is that of a great actress.

The Rotterdam Company of Players is the name of the leading dramatic company of Amsterdam's sister and rival city. It is the second organization in importance in the country. The company occupies the new theatre in Rotterdam, and the managers are Messrs. Haspels and Le Gras, both sterling actors. Mr. Le Gras is one of the dramatic instructors at the Conservatory, being entrusted with the department of classic recitations and higher elocution. It is this very company which played in London some years ago, attracting such favorable notices from the press of the British capitol. One of the dramas of their repertoire, an original Dutch drama, Anne Mie, was afterwards translated for and performed by Genevieve Ward in London. The Rotterdamers, as the company is here called, come occasionally to Amsterdam. The evening of their last visit was the reappearance in this city, since his recent illness, of Willem Van Zuylen, the comedian of the company. Mr. Van Zuylen is one of the most prominent artists of the Netherlands, and he has often been given the title of the Dutch Coquelin. The programme was most suited to show the versatility of the distinguished actor, consisting as it did of Carl Sontag's clever sketch Woman's Rights, in which Mr. Van Zuylen had ample opportunity for displaying his talent for light comedy; and of The Consequences of a Lie, a broad comedy from the German, and in which, as the old, good-natured sexton, who to help his master out of a predicament, is himself brought into all sorts of scrapes. Mr. Van Zuylen presented an inimitable specimen of character-acting and of make-up. He was applauded to the echo by the large audience, which seemed delighted to welcome his return to his old field of action. In Woman's Rights, the honors were fairly divided by Marie Vick, the leading juvenile lady of the company, who acted with ease, grace and spirit. Miss Vink is not only a very pleasing actress, but she is besides, very good-looking, and has an unusually sweet and clear-speaking voice, an advantage that is as agreeable as it is rare here and everywhere, off the boards and on.

At the Frascati Theatre, that snug and comfortable home of comic opera, the Dutch Mikado still reigns supreme and draws very good houses. Indeed, the Japanese monarch has become such a prime favorite with our public that his stay could be prolonged many weeks more, but Managers Prot, wishing to give their patrons change of programme, already announce Nanon for speedy production. Meanwhile the Mikado fever continues to spread in an alarming manner. Everybody hums or whistles snatches of the music, and all the shops advertise hats, caps, ties, etc., "a la Mikado." I doubt whether some of the characters have been done with more "go" and comic vim than at Frascati's, and I am positive that the music of Yum-Yum has not been better nor more sweetly sung than by Mrs. Buderman. Her solo of "The Moon and I" was exquisitely given, and enthusiastically encored. She acted, as always, charmingly. Mrs. Bouwmeester, the Katisha of the cast, was a decided feature, and her strong contralto voice rang out with telling effect in the concerted pieces. Mr. Dekenkelare was seen to advantage as Nanki-Poo, his opening song, "A wandering minstrel I," being invariably encored. Messrs. Kelly and Kiehl as Ko-Ko and Pooh-Bah, respectively, were capital and proved themselves to be burlesque actors of the first water, whilst Mr. Kreeft made much more of the Mikado than I have seen done with the part before.

In my next letter I will give an account of the performances of the Meiningers in Rotterdam. That far-famed company have just begun a month's engagement in that city, prior to their departure for America, *via* England. Despite all the *on dits* to the contrary, it is assured that the company will not pay Amsterdam even a flying visit, therefore since the mountain will not come to Mahomet, etc., and "on to Rotterdam" is the critic's cry.

After concluding their Winter season at the Stadsschoonburg, the Royal company go on their annual two weeks' tour through the Northern provinces, returning to the city for the 26th inst., when they begin their Summer season at the Plantage Theatre.

Manager Van Lier's Mikado company is on the road and is having much success; meanwhile, the dramatic branch of the Grand Theatre company is playing at that house, and giving a version of the French melodrama, The Black Police, the last hit at the Cluny Theatre, Paris.

A. D. G.

The So called Cryptogram.*

Richard Grant White, after thorough investigation, declared that every man who believes Bacon wrote the plays attributed to Shakespeare should be committed at once to a mad-house. Ignatius Donnelly is still at large. He has just issued a bulky volume of a thousand pages to prove what? After conscientiously reading through the entire work, after careful examination of his alleged case of circumstantial evidence, we find that he has proved absolutely nothing concerning the point at issue—*i. e.*, that Francis Bacon was the author of Shakespeare's plays.

In 1884 Ignatius Donnelly won considerable notoriety by announcing that he had found a cipher in the plays. Lest we should be accused of what he is pleased to term "ridicule and misrepresentation," we will quote his own apology for the non-fulfillment of his self-imposed task. He says on page 583:

"The root-numbers out of which the story grows are as follows: 505, 506, 513, 516, 523. These are the keys that unlock this part of the cipher story, in the two plays, first and second Henry IV. They do not unlock it all; nor would they apply to any other plays. They are the product of multiplying certain figures in the first column of page 74 by certain other figures. The explanation of the way in which they are obtained I reserve for the present, intending in the future to work out the remainder of the narrative in these two plays, which I here leave unfinished."

Page 74 refers to the folio edition of Shakespeare's plays issued in 1623. The reader is given to understand that he must not be too inquisitive, for without faith he can never be converted to the Baconian theory. Mr. Donnelly does not even supply us with the "substance of things hoped for," although the "evidence of things not seen" is amply represented in the course of his argument. He claims that by the application of his cipher to the first and second part of Henry IV he has worked out a story telling us of a great court excitement over the play of Richard II; of an attempt on the part of the Queen to find out who was the real author of the play; of her belief, impressed upon her by the reasoning of Robert Cecil, Francis Bacon's cousin, that the purpose of the play was treasonable, and that the representation on the stage of the deposition and murder of the unfortunate Richard was intended to incite civil war, and to her own deposition and murder. Other applications of this mysterious cipher inform us that the Queen sent out posts to find and arrest Shakespeare, intending to put him to the torture, and compel him to reveal the name of the man for whom he was but a mask, and how the result was avoided by getting Shakespeare out of the country and beyond the seas. The *modus operandi* of Mr. Donnelly's golden mathematical discovery is too intricate for lucid explanation in limited space. Having convinced himself that the cipher must exist he extracts isolated words from the text to form the requisite sentences that make the startling revelation referred to above. He then proceeds to set forth by abstruse calculations that these words occur at arithmetical distances. Again we will quote the author to illustrate the absurdity of his claim. He says on page 64f: "The numbers acquired by working one page become root-numbers, and are carried forward or backward to other pages. Thus, if we commence with the root number 505, in the first column on page 74, we find two subdivisions in that column, due to the break in the narrative caused by the words of the stage directions, *enter Morton*. There are 193 words in the upper subdivision, and 253 in the lower. If we deduct these from 505 and 523, for instance, we have these results:

505	505	523	523
193	253	193	253
312	252	330	270

Now, these numbers we will see are carried forward and backward, in due order, and yield, according to the page or column to which they are applied, different parts of the cipher story. But as these numbers would soon exhaust the number of pages, columns, scenes and fragments of scenes to which they could be applied, they are in turn modified again, as already stated, by the modifiers on pages 73 and 74."

It will be seen that there is "method in his madness." His rule is most elastic and takes the full benefit of the maxim concerning exceptions. On page 89 he says: "I admit, as I have said before, that my workmanship in the elaboration of the Cipher is not perfect. There are one or two essential points of the Cipher rule that I have not fully worked out. I think that I see the complete rule, but I need more leisure to elaborate and verify it abundantly, and reduce my workmanship to mathematical exactness. But I claim that, beyond a doubt, there is a Cipher in the so-called Shakespeare plays." In sporting parlance we should call this a ludicrous "crawl" after all the brag and bluster of a certain magazine article published several years ago.

Other portions of the volume are devoted to a vast array of arguments to prove that Shakespeare did not and could not have written the plays attributed to him; and, consequently, that no one else but Francis Bacon could have been the real author. No political pettifogger could be more abusive in referring to the opposing candidate than Mr. Donnelly whenever he has the slightest pretext to heap insults on the memory of the Bard of Avon. The weakness of his case is fully attested by his constant resort to scurrilous invective. One instance will suffice. In alluding to Shakespeare's application to the College of Arms for a grant of coat-armor to his father, John Shakespeare, Mr. Donnelly says: "He was trying to crawl up the battlements of respectability on a ladder of lies—plain, palpable, notorious, ridiculous lies—lies that involved the title to real property and the records of his county." Our literary attorney, however, is so intent on making out a case that he unintentionally casts ridicule on his own client. He maintains that the very name Shakespeare was formerly considered the quintessence of vulgarity, and that a Mr. Lupton proves in a recent number of *The London Academy* "that in Elizabeth's time the name Shakspeare was considered vile, just as Ramsbottom, or Snooks, or Hogsflesh would be with us." Now, if Mr. Donnelly discards Hogsflesh how in the world can he save his Bacon? He depreciates Shakespeare's family, his means of education, his character, his talent, and every other phase of his existence. Here is a typical specimen of his singular logic: "This, then, is the syllogism which faces the Shakespereans: 1. The man who wrote the plays was a lawyer. 2. William Shakespeare was not a lawyer. 3. Therefore, William Shakespeare did not write the plays." Unfortunately for Mr. Donnelly's extraordinary conclusion there is in one of the few ill natured and satirical allusions made to Shakespeare by his contemporary rivals, a distinct indication of the poet's having in his youth exercised "the trade of noverint," that is, the occupation of a lawyer's clerk, this word being the usual commencement of writs—"noverint universe." After devoting 180 pages to a futile attempt to trump up corroborating testimony against the probability and possibility of Shakespeare having the capacity of a great writer, Mr. Donnelly proceeds to the equally futile task of convincing his readers that as Francis Bacon had the genius, the opportunity, the time and the necessity to write the plays, he must have been the real author. By far the most valuable feature of the work is the compilation of the "parallelisms." Occasionally there is a genuine identity of expression, but the majority of these so-called parallelisms are very far from showing a striking resemblance in the writings of Shakespeare and Bacon. The chapters devoted to prominent advocates of the Baconian theory will also be found valuable for reference purposes. Otherwise the work is only noteworthy as a curious instance of inferential criticism. We beg to remind Mr. Donnelly, who is a lawyer and ex-congressman, that the burden of proof lies on the claimant, and that when the foundation fails all fails. His failure to explain the foundation of the root numbers in the so called cipher, presents him in the unenviable light of a literary charlatan.

It is more probable, however, that he is simply a deluded fanatic, and from his idolatrous worship of Francis Bacon has fallen into the fallacy of Bacon's Shakespearean authorship. An ancient Greek fallacy, which appears perennially as a modern joke, is the case of a man who says, "I lie. Does he lie or not? If he lies, he tells the truth; if he speaks truly, he lies." If it please, your Honor, we rest our case.

* The Great Cryptogram: Francis Bacon's Cipher in the so-called Shakespeare Plays. By Ignatius Donnelly. R. S. Peale & Company, 1888.

Professional Doings.

—C. B. Hawkins has returned from Montreal.

—Robert L. Dowsing closes his season in Chicago on June 16.

—Nunda, Ill., has a population of 600, with a theatre seating 1,000.

—There are no less than six Dr. Jekyll and Mr. Hyde companies on the road.

—Patti Rosa opened at the Bush Street Theatre, San Francisco, on Monday last.

—C. F. Moataine has been re-engaged by W. J. Florence for next season.

—Robert Fraser perambulates Broadway now-a-days with his arm in a sling—rheumatism.

—Nellie Donald Leffingwell has been engaged to play the leading part in Parvenues, which opens at the Amphion, Brooklyn, on June 4.

—Lillian Gilmore, a daughter of Emily Thorne, has gone to Australia to fulfill a year's engagement with Brough and Boucicault.

—J. J. Fitzsimmons has been engaged for W. J. Florence's company for next season.

—The farce, A Regular Fix, will be added to the performance when The Rivals is given by Joseph Jefferson during his next season's tour.

—Caroline Hill, wife of Herbert Kelsey, has signed with Rutland Barrington for his inaugural season at the St. James, London.

—Emma Lathrop has closed her season with the Kittie Rhoades company, and will pass the Summer in Detroit and Grand Rapids. She has signed to support Ida Van Cortland next season.

—Kate Bensberg, the soprano, of the Bensberg Opera company, mourns the death of her father, which occurred last week at St. Louis.

—Eugenie Blair, leading lady in Frederick Warde's company, has been engaged to support Robert Downing next season, and Helen Tracy will do the leading heavies.

—The Ransom Dramatic company presented their manager, Robert Ransom, with a gold-mounted silk umbrella the other day, as a token of regard.

—Foster's Palace Pavilion, Brooklyn, opened on Monday for a Summer season. Aaron H. Woodhull acts as manager.

—Whitman Osgood, formerly of the Washington *Evening Star*, is writing a farce-comedy for production in New York next season by three prominent comedians. The play is stated to be original and contains several unique characters.

—Contrary to his intention to play Drifting Apart again until next season, James A. Heme has been persuaded to give performances of the new drama at the Park Theatre, Boston, for two weeks commencing June 11. The play has been revised by Mr. Heme, and the imperfections of the initial performances in this city, few as they were, have been remedied.

—E. J. Benbrook, late acting manager for Mrs. Bernard-Beere, and Reginald Shirley Brooks, son of the late Shirley Brooks, of *Punch*, died week before last.

—Sophie Eyre gave a copyright performance of She, a new adaptation, by William Sydney and Clotilde Graves, at the Novelty, London, the other day. By the looks of things both America and England will be overrun with She and Jekyll and Hyde companies next season.

—The Shadow on the Hearth is the title of a new domestic drama, written by W. H. Sedley Brown, and founded, it is said, upon the same lines as Gunter's Deacon's Daughter. Arrangements are on foot for a New York opening, with Henrietta Crossman, of Robert Downing's company, in the leading character.

—F. Roemer, the theatrical costumer, has removed into more commodious quarters at 129 Fourth avenue, where he will carry on his business as before. Mr. Roemer is at present the costumer for nine New York theatres, and in his new quarters he will be better able to meet the requirements of his many patrons.

—William Sammis, who has been treasurer for Col. Sinn's Park Theatre, Brooklyn, for a number of years, has resigned, and will hereafter, in connection with his brother, Clark W. Sammis, devote his energies to the road production of Casino successes, contracts having already been signed with Rudolph Aronson to that effect.

—Manager R. C. Hudson, who has been with Frederick Warde the past two seasons, is at present in Oregon in conference with Manager Howe, of the Portland Theatre, upon the feasibility of establishing what is to be called the Northwest Theatrical Circuit. They have gone so far as to arrange preliminaries, and will be equal partners in the management. Not the least feature of this combination will be the erection of a handsome new theatre in Portland. Private capital is to be employed, says our Portland correspondent, and the house will be under their exclusive management. J. M. Wood, now building a large theatre in Los Angeles, Cal., is to prepare the plans, and by this time is probably in Portland. Mr. Hudson has made money enough to retire from the road, and as he is infatuated with Oregon, will probably make it his permanent home. He has bought a farm of 160 acres, near Drain, Ore., and will devote the Summer months to raising fruits and vegetables. He proposes to establish a theatrical colony around him, and has been commissioned to buy land in the vicinity for Jennie Winston, Genevieve Reynolds, Joseph R. Grismer, Laura Bellini, Hart Conway, Kate Meek and Walter H. Edwards.

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AND

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Gleanings of the Week.

The Actors' Fund received a very important communication the other day. It was from the office of "Bu dette's 'Starrettes' Variety Company," Newark, and asked for good variety or burlesque people who would like to work this Summer, also good advance manager. Accompanying the letter was a circular of the American Actors' Association, signed by the manager, who by reference to the letter, is found to be also the manager of the "Starrettes." After asking for dates and terms, the circular stated that the Association had several Good attractions that it was booking this season and would be "Glad to favor you." The main object of the Association was to keep a Correct and impartial list of all Professionals, therefore: "Let every 'prof' be good enough to send in his or her record at once." Again, the circular says: "It not only protects them from fakes, rascals, etc, but enables managers to choose well, wisely and to avoid delays and misunderstandings." The last line of the circular is significant. It is printed in italics. "Several fine openings for Persons with some ready Cash. Write us."

There is no doubt of the continued success of The Still Alarm at the Fourteenth Street Theatre. When a MIRROR representative dropped in to look about the other evening he found the house crowded, and the applause and laughter unstinted. "You see how it is," said Joseph Arthur; "the piece is going so well here that Harry Lacy and myself have requested Mr. Kelly of the Princess's Theatre in London to postpone the opening of the play in London from the 16th of July, the original date, until the middle of August. This will enable us to make a run of one hundred nights at this house, and will also extend the length of Wilson Barrett's engagement in Ben Machree at the Princess's. We are having a $7,000 engine built by Silsby & Co., of Seneca Falls, N. Y., which we will take with us to London. By the way, I have just signed with Mr. Rosenquest for a production of my new play at this theatre next Winter."

THE MIRROR is in receipt of a letter signed by Herbert L. Flint, and directed to Odell Williams. The copper-bronzed lithographic heading occupies one-third of the page, and the left side is embellished with a spectacled portrait of a lady of mature years. The heading reads: "Our comedy company, supporting the distinguished actress, the versatile E. Owen Flint, in a varied repertoire of dramatic and comedy successes—elegant costumes. Time booked from one night to two weeks. A change of programme nightly. Handsome printing. Popular prices. Herbert L. Flint, business manager." The letter is worth perusing:

CHICAGO, Ill.

Odell Williams, Esq., Fleetwood, N. Y.:

DEAR SIR: Noticing your adv. in a dramatic paper of your being at liberty Will say What co's have you been with Am organizing above co to take the Road in about 3 weeks. What would be your lowest Salary Engagement to last until about the middle of June.

truly yours, HERBERT L. FLINT.

Mr. Odell's answer may not have been just what Mr. Flint expected, but it is explicit, to say the least. Here it is:

Herbert L. Flint, Esq.

DEAR SIR.—Yours of —inst., addressed to my country residence, just received, and in reply would sincerely thank you for your very kind offer. My salary is $150 per week. I have had a very varied experience, having been engaged at different times in almost every branch of the Thespian art, from the nimble fly-boy to leading business, and understudy to such stars as Booth, Barrett, McCullough, Jefferson, Florence, Salvini and Frank Daniels. My last experience was with Herr Slosser, the mesmeric tragedian, through the bowels of Maine, playing six-week stands. The people in that section have not yet recovered from my visits. I also played the great part of Alhambra Jim, in the tragedy entitled The Creaking Diaphragm, or the Mystery of a Suspended Tendon. My versatility knows no limits. I am also a snake-charmer, a celebrated Punch and Judy man, and the greatest flute-player in Harlem. Some fifty years ago I supported Edwin Forrest in Tangled Hair, and many thought that grief at my success hastened his death. Should you feel disposed to enter the lists with the many managers who are anxiously striving to secure my valuable services, please state the lowest salary you can pay—and pay it. No household goods, pianos, china-ware, horses, pug dogs or Maltese cats will be received for back salary. Trusting we shall be able to make satisfactory arrangements whereby I shall become a member of Our Comedy Company, I am, very truly yours, ODELL WILLIAMS.

"I shall spend the Summer at my country place on Orange Mountain," said Edward Hanlon. "Our season with Le Voyage en Suisse has been extremely profitable. The piece has never done better in all its career. Fantasma has made money and is still full of vitality. Both will go on the road next season. Of course the Presidential campaign will affect theatrical business more or less next Fall. How much will depend altogether on the closeness of the contest. If the result of the nominations should be a foregone conclusion the ordinary course of things will not, I imagine, be particularly disturbed."

J. Charles Davis has planned a trip for his Summer vacation that is somewhat novel. He will send a regular double canoe with all the necessary equipments up to Port Jervis in this State, and then take the train there and board it. Kit Clarke and another manager will probably join him, and the three will then quietly paddle down the Delaware River to Philadelphia, camping and fishing as they go, cooking on shore and sleeping in the craft The bass and pickerel fishing in the stream and its tributaries is said to be good, but the fortunate sportsmen will not confine themselves to that alone, but occasionally visit the ponds, lakes and creeks in the vicinity of the route for the speckled trout.

According to her managers, Mrs. James Brown Potter has met with much better treatment from the critics in the far West than was accorded her here. Harry Sellers, her advance man, who is back from the section of the sand-hill and sage-brush, states that she has succeeded in turning the tide of the press in her favor. "Her California trip was more than successful," he says, "and the week at the Baldwin was one of the largest this season, if we except that of Booth and Barrett. Mrs. Potter was treated most kindly by the papers All along the Pacific coast and in Southern California, she was well received, and at Denver, where we played only four nights, through a misunderstanding, she had a regular ovation. This week the company is at the Columbia Theatre, Chicago, for a week, and on next Monday night it appears at the Grand Opera House, opening in The Lady of Lyons. A repertoire will be played, and most probably a Wednesday matinee will be given. This will close Mrs. Potter's season and Mr. Miner's management of her.

"Two weeks without a cross word spoken on the stage is one of the pleasant recollections of the production of my farce-comedy, Our Baby's Nurse, in Philadelphia," said Louise Paullin to one of our representatives. "The piece made money and scored a laughing success, and both Manager Fleischman—who did everything possible for it—and myself were greatly gratified in consequence. I have a route booked to California, but a hitch has occurred through the withdrawal of the gentleman who was to have managed the tour. However, I am looking for a good manager now, and when one is obtained preparations will proceed."

Sol Smith Russell was somewhat surprised to find himself in New York last week; he had come on from the West unexpectedly to confer with Edward E. Kidder regarding the new comedy which the latter is writing for his use. "I began my last season," said Mr. Russell, "on July 25, and closed in February, beginning and ending early. The coming tour will commence even sooner—on July 15 next. I am engaging the people now. I shall go up Duluth way and among the western lake resorts during the Summer. I shall appear in the same piece which Mr. Kidder provided for me last season until the new one is finished and ready for production in the Fall."

"Erminie has suffered more from the attacks of pirates than any other comic opera produced in years," said Clark S. Sammis of the Casino. "I am daily in receipt of letters from managers all over the country asking if they shall give one Duke Faber their open time for next season. Here is a letter sent by this person to Mr. Macauley, of Louisville, asking him to book the Big Erminie Burlesque Party. What the Big Erminie Burlesque Party consists of I have not the remotest idea, but I have instructed my attorney to investigate and also to restrain all persons from using the name Erminie, either as a title or a sub title, of any organization. The Bennett and Moulton, Wilbur, Starr, Gran, and Templeton opera companies, are endeavoring to perform Erminie under the titles of Robert Macaire, Two Thieves, Ravvy and Caddy, Two Vagabonds and Herminie, and managers will do well to give them all a very wide berth and thereby save themselves the annoyance and expense of injunctions and lawsuits. All rights, title, business, scenes, music and libretto are controlled by Rudolph Aronson for the entire United States and Canada, and the management of his traveling Erminie company has been entrusted to me."

"I'm rather a busy man just now," said W. H. Lyttel to a MIRROR reporter. "I am selecting the people for an opera company, putting the operas together and booking the time necessary. The organization will open its season on June 2 at the Thousand Islands, and play at all the watering places in Canada, going as far as Lake Ontario and into Michigan. Besides that company, I am getting together people to play through the Canadian provinces in little musical skits. No, I will have no connection with either company other than that necessary to organize them. I like Canada and the Canadian people, but there is no money in theatricals there. I have tried it for ten years and have lost $17,000. The only way a company can get along is to go up for the fun and cool weather that is to be had there during the Summer, and be satisfied if they manage to live without salaries. I think sensible actors will realize one of these days that they can have considerable pleasure and save the money they would spend here for board by going up to Canada, having a good time and playing just for their living expenses."

An interesting tale of the production of Uncle Tom's Cabin in Africa is told by T. B. Butler, the Irish comedian, who recently returned to this country after an eight years' tour of the world. "While I was stopping in the city of Bloemfontain, the capital of The Orange Free State, South Africa," said he, 'a dramatic club was organized by the residents to open a new hall recently finished. As it was the first dramatic representation ever given in the town I was asked to name the opening piece. I mentioned Uncle Tom's Cabin, as I had the MSS., and also offered my services to play the title-role and direct the rehearsals. But who would play Topsy? None of the ladies had ever seen the play and as for blacking up they couldn't think of such a thing. One of the members suggested his servant-girl—a "tottie" (Hottentot) who was full of life. Perhaps she would suit. We tried to break her into play the character, but she took stage fright at the first rehearsal. After much persuasion the daughter of the Landwert (Judge) consented to try her best, provided she was allowed to play the part in Dutch, the language spoken throughout the country. Eva has selected from the family of the editor of the tri-weekly *Express*, and a bright boy he was. Legree and Fletcher were doubled by a gentleman who was formerly a missionary in Zululand. After two weeks' rehearsal he opened in the presence and under the patronage of President Brand, the father of the colony and the first president of the Republic The hall was packed—the audience delighted. We played a season of five nights, and my dialect surprised them, for the negro there speaks either Kaffir or Dutch. They went wild over Harrigan's song, 'Slavery Days,' and the performance was a big hit. In the whipping-scene Legree caught hold of Tom by the slack of his blue shirt, pulling it out of his belt and exposing a wide expanse of white back. Of course there was a shout and Legree's anger melted away as he joined in the laughter and made a quick exit. From my experience I should say that if twenty companies, including one Uncle Tom's Cabin, were to start on a tour around the world, the last would get back while the others would stop on the way and grow up with the people."

Captain Jack Crawford to Star.

Sheridan Corbyn, who has managed Frank Mayo during the past six seasons, has engaged Captain Jack Crawford, poet, scout, author and actor, for the coming season, and will star him in a drama called Fonda, or the Trapper's Dream, by Sam W. Smith, of California, and author of Struck Oil, etc. The play was successfully produced in the far West a few years since, but was withdrawn on account of Captain Crawford's more important work among the Indians, during the Apache war in Arizona in 1880-81. Mr. Corbyn is now engaging a capable company, and has thus far secured John Woodard, Mary Gray and Emma Grant. The play will be mounted with complete sets of characteristic scenery, with mechanical effects, etc., and Capt. Crawford will play most of his part on the back of his favorite horse, "Starlight." Fonda is about the only border drama ever acted in which there is not one shot fired.

In speaking of the play, Captain Crawford says: "It is pure, and entirely free from the nauseating blood-and-thunder which authors seem to regard as a necessary feature of frontier plays. It was written by a man who spent years in the West and knew Western life as it is, and he has drawn a natural and beautiful picture of the border. It contains no swaggering desperados, no bombastic, no boastful frontiersmen; no clouds of gunpowder mar its natural beauties, and the crack of a rifle or pistol would seem a profanation, and jar harshly upon the nerves of an audience while gazing upon the lovely but stirring, and at times deeply thrilling scenes. The scouts and hunters are brave, manly, whole-souled border men, the villains are tools of Brigham Young; other characters are emigrants crossing the plains and mountains in search of a home in California; the heroine is a lovely girl rescued from the Mormons by me in my character of hunter, trapper and guide. It is a play for refined people, and yet with startling situations that will hold the galleries."

More Comments on the Annual.

Lavinia Shannon: "I am so delighted with The Mirror Annual that I cannot refrain from making it known to you. It is not only of absolute importance to the manager and star, but to the actor and actress as well. It was certainly a "happy thought" of THE MIRROR'S, and for the convenience of the theatrical profession I'm glad you booked it. It is as necessary to the theatrical household as Webster's Unabridged is to the school-room."

Oscar Eagle: "I find The Mirror Annual a great companion. I would not be without it for a week's salary."

Milton Nobles: "It will prove invaluable in many ways. Together with the Fund's registry department it should go far toward doing away with the 'blood-sucking' theatrical agent.

Fred. Williams, manager of Mora: "I find it of great service in engaging people for next season—also other valuable information."

John Rentz, Jr.: "It is indeed very interesting and valuable. A book that no professional or person that takes any interest in the stage should be without."

Maude Wentworth: "Accept my congratulations on the success of the interesting Annual. I deem it invaluable as a guide and book of reference."

Marie Walsh: "I think it is worth double the price. No literary worker ought to be without it. I have read THE MIRROR since it was first published, and I pronounce it without exception the best dramatic paper published."

Edward Fuller, dramatic editor of the Boston *Post*: "It is admirably edited, and it certainly contains what every one who has to write about the drama needs to have constantly at hand."

S. H. Friedlander, representative of Manager P. Harris: "It is invaluable to managers. It seems as if I could not do without a copy. We refer to it several times a day in our office and have found it to be thoroughly reliable in every particular."

Mart Hanley: "I do not see how theatrical managers can think of getting along without it. For my part, I find it the most useful book in my office."

Owen Westford: "It is simply magnificent. We expected something of value, but were unprepared for such a magnificent work. Two are owned by members of our company, and others will be ordered at once."

George Wotherspoon: "A very useful book indeed."

Kit Clarke: "I made an excellent investment when I sent for the Mirror Annual. It is simply invaluable. At the same time I desire to go on record as "kicking" at being "counted out." I've been twenty-five years trying to get into the amusement profession. At all events it has afforded me plenty to eat and some good clothes semi-occasionally, and now comes the Annual and says I don't exist."

William Winter: "I have examined the Mirror Annual with interest. It is a good and useful book. As such I commended it to the readers of the *Tribune*. You have done a careful and creditable piece of work, and no doubt will have your reward."

J. G. Castrell, Nashville, Tenn.: "It is all, and indeed more than I had expected. You have every reason to be proud of the volume, for it is not only a very great credit to your enterprise, but to your good taste as well. It certainly fills a want, and the wonder to every one must be how the profession has gotten along all this time without it. To the editor, the critic, the manager and the correspondent it is worth many times the price—in fact, it is really invaluable."

R. M. White, Manager Bonebrake's Opera House Abilene, Kas.: "I consider THE MIRROR the best dramatic paper that comes to Kansas, and am satisfied that the Annual will be of great benefit to managers."

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L. Howard-Damell, art-dealer, Boston: "What a splendid book that New York Mirror Annual and Directory is! I paid $1 for it, but I would not be without it for $50. I have been for years a constant reader of THE MIRROR, and I hope to be for many years to come. I get more information from it than from all the other dramatic papers combined. I am the agent here for the new art-work called 'The Stage and its Stars,' and therefore had a good deal to do with theatrical people all last season. I find invariably when I cannot ascertain a certain company's whereabouts elsewhere it is sure to be in your journal. The Annual is also a great help to me in finding the addresses of all prominent actors and actresses."

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Special Notice—I am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Pomona, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Sultamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.
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Time Rapidly Filling for Season 1888-89.
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Actor's Fund of America.
Seventh Annual Meeting, Tuesday, June 5, 1888.

NOTICE.

The Seventh Annual Meeting of the Actors' Fund of America will be held at the headquarters of the Fund, No. 145 Fifth avenue, on Tuesday, June 5, 1888, at 2.30 P. M., when the annual election of officers will take place, and the reports of the past year's work submitted. None but those members of the Association whose dues are paid to date will be entitled to vote.

A Public Meeting of the Association
Will be held on the same day, at 4 P. M., at the
MADISON SQUARE THEATRE,
at which addresses will be delivered by Col. Robert G. Ingersoll, President A. M. Palmer, and others. Members of the profession and friends of the Fund are cordially invited to attend.

A. M. PALMER, President.
HARRISON GREY FISKE, Secretary.

MILTON NOBLES, having closed his thirteenth consecutive traveling season at Pittsburg on May 26, will inaugurate his Fourteenth Annual Tour early in September. While none of the old successes will be dropped from the repertory, the feature of next season's tour will be Mr. Nobles' last and most successful drama, From Sire to Son. The supporting company will be of unusual strength. Time mostly filled. Communications relating to the business of this organization, may be addressed to No. 139 First Place, Brooklyn, N. Y., or 23 East Fourteenth Street, New York City. MILTON NOBLES, Proprietor and Manager; DUKE MURRAY, General Business-Agent.

NOTICE!
ALLENTOWN, PA.
Change of Management
All managers who have secured dates at NEW MUSIC HALL are requested to renew the same with the undersigned from and after June 1, 1888.
A. S. GRIM, Manager,
629 Hamilton Street, Allentown, Pa.

STRAND THEATRE
LONDON, ENGLAND,
Under the management of
MR. WILLIE EDOUIN.
All communications to be addressed to
MR. FRANK W. SANGER, Broadway Theatre.

FAIR DATES.
The Marshall Opera House, at Marshall, Mo.,
is open for Fair Dates to a first-class attraction ONLY, beginning July 31, 1888. This is a good opening for a good show as it strikes a circuit of seven or eight fairs immediately following this one. Seating capacity of house, 900. Address
WELLER & BRYANT, Managers.
Open time for season 1888-89.

Henry Wolfsohn's
MUSICAL BUREAU.
331 East 14th Street.
MANAGER FOR LEADING ARTISTS.
Comic opera companies organized. Always a number of the best artists, musical directors, etc., on the books.

THE NEW BURBANK OPERA HOUSE,
LOS ANGELES, CAL.
The Palace Theatre of the Pacific Slope!
WILL OPEN ABOUT OCTOBER 15, 1888.

This elegant Theatre, centrally located on the principal avenue of the city, on the ground floor, and occupying a lot 110 feet wide by 298 feet deep, with open courts on all sides, and having twenty-one separate and independent exits; finished, decorated and furnished in the Oriental style, with twenty East Indian pagoda boxes. A large conservatory filled with exotic plants and flowering shrubs and fountains, adjourning foyer; stage 45x70 feet and 65 feet to gridiron. Scene-room, green room and twenty commodious well-furnished and ventilated dressing-rooms, complete outfit of scenery and stage machinery; lighted throughout by incandescent electric light and heated by steam; with a seating capacity of 2,000. This Theatre was designed by, and its construction and furnishing will be under the personal supervision of Mr. J. M. Wood, of Chicago, the well-known theatrical architect, and will be his masterpiece.
FOR OPEN TIME Address
McLAIN & LEHMAN, Lessees and Managers, Los Angeles, Cal.

THOMAS E. GARRICK
Six Seasons with Fred. Warde.
AT LIBERTY.
For opinions of the press see N. Y. MIRROR of May 26, 1888.
Address N. Y. MIRROR or Agents.

FREDERIC SOLOMON,
As the MARGRAVE OF BOBRUMKORFF, in the Latest Casino Success,
"NADJY."
OPINIONS OF THE NEW YORK PRESS:

The World—The comic situations are in the hands of Mr. Fred Solomon, who plays the part of the Margrave of Bobrumkorff, successfully.
The Morning Journal, May 26, 1888—On Thursday night a new song, much on the order of "Ohé Mamma," was introduced by Miss Marie Jansen and Mr. Fred Solomon, and made a decided hit with the large audience present. It is only just to say that Mr. Solomon, since his first night, has decidedly added to his reputation as a comedian, and that the recognition he has received from the press is scant.
The Tribune—.....and some good grotesque acting on the part of Fred. Solomon.
Sun—Fred Solomon gave a happy portraiture of a sly old official.
Journal—The comedy of the piece was cleverly carried by Mr. J. Powers and Fred Solomon.
Star—Mr. Solomon and Mr. Powers, as the two comedians, were quite successful.
Graphic—Miss Jansen and Mr. Solomon made the hits of the evening as far as the acting was concerned. The latter's humor is so natural that it was in marked as well as delightful contrast to Mr. Powers, who had the other comical part. Mr. Solomon is a trained low comedian.
Times—Fred Solomon presented an excellent piece of character acting, full of real humor, as the Margrave of Bobrumkorff.
Mail and Express—Mr. Fred Solomon, who personated a foolish nobleman, was extremely amusing, and sang his music with the usual successful results. The amusement which the clever acting of he and Mr. Powers furnishes is of itself enough to insure success.
Truth—Mr. Fred Solomon, with a good voice and a capital conception of his part, managed to extract a good deal of honest fun out of the Margrave.
Daily News—Fred Solomon also scored a pronounced humorous success as the Margrave of Bobrumkorff. His song, in mock operatic style, caught the taste of the audience.
Commercial Advertiser—.....and Mr. Solomon furnish all the fun of the performance.
Evening Post—Fred Solomon as the Margrave was very amusing.
Evening World—Fred Solomon as the Margrave was funny.
Sunday Mercury—Fred Solomon's Margrave was very funny.
Sunday News—Fred Solomon as Bobrumkorff was highly droll.
New York Mirror—Mr. Solomon was really amusing as the Margrave. He is a genuine comedian, without the variety-stage characteristics of the average latter-day comic opera funny man. He does what he has to do conscientiously and intelligently, without resort to horseplay or vulgarity.
The Giddy Gusher—.....and the great cleverness of Mr. Fred Solomon.

FASHIONS.
A New Musical Comedy, by
H. GRATTAN DONNELLY,
Author of NATURAL GAS, Etc., Etc.,
The Following Well-known Artists are Engaged:

Miss HILDA THOMAS,
Miss MAY IRWIN,
Miss FLORA IRWIN,
Miss ELLA JEROME,
Miss ARMORY CLIDE,
IRWIN SISTERS.
THE JEROMES.
CHAS. V. SEAMON,
GEORGE MURPHY,
CHAS. JEROME,
SIMION LA FONT.

Address all business communications to
DUDLY McADOW, Ford's Opera House, Baltimore, Md.

TO LET.
Harrigan's Park Theatre,
FOR JUNE, JULY AND AUGUST.
Address M. W. HANLEY, Manager.

EXTRA---SPECIAL NOTICE!
H. R. JACOBS' THALIA THEATRE
(BOWERY, BELOW CANAL STREET).

Beginning from MONDAY, MAY 21, H. R. JACOBS, by special arrangement with Mr G. Amberg, and on account of the temporary closing of the
Third Ave. Theatre, for Extensive Alterations, to Reopen Aug. 13,
He will present all attractions at the Thalia Theatre, WHERE POPULAR PRICES PREDOMINATE.
MATINEES---Monday, Wednesday and Saturday.
Entire months of July and August open for good attractions.
Wanted strong attractions also for H. R. Jacobs' Academy, Chicago. Open time—Cleveland, June 4, 11, 18 and 25. Apply at once to
H. R. JACOBS,
Main Office, Third Avenue Theatre, New York.